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THE

CHURCH CATALOGUE

THE UNIVERSITY PRESS, CAMBRIDGE, U.S.A.

PREFACE

THE collection here described consists for the most part of works of English literature, covering the period from Caxton to the latter part of the nineteenth century. Among so many works of the utmost rarity as are here described it is difficult to select any for special mention without an appearance of undue discrimination, yet the impulse cannot be resisted to call attention to a few which will be sure to commend themselves in no slight degree to the collector. Of these the earliest, in point of time, are single specimens from the printing-presses of William Caxton, Richard Pynson, Julian Notary, Wynkyn de Worde, and William Copland. Much of the literary activity displayed by the early writers of the sixteenth century took form in translations from the works of such foreign authors as Herodian, Virgil, Seneca, Tasso, Robert Garnier, and Cervantes. First editions of each of these are here described. Of the original productions of that period will be found such masterpieces as *The Countess of Pembroke's Arcadia*, *The Faerie Queene*, the *Essays* of Francis Bacon, and the poems and plays of Shakespeare. Among the writers of the latter part of the sixteenth century and the early part of the seventeenth century, the works of Spenser and of Shakespeare will be found especially complete. The remarkable collection of early editions of *The Shepheardes Calender* and of *The Faerie Queene* is supplemented by nearly all of Spenser's minor writings. The collection of Shakespeare's works is doubtless the finest in this country, and, so far as we are at present informed, is surpassed by only four others in England, but one of which is in private hands. It embraces eleven of the twelve different editions, or issues, of the four Folios, and of the quarto editions of his poems and plays, thirteen first editions, fifteen second editions, and

twenty-seven later ones; while of the plays at one time or another attributed to Shakespeare there will be found six first editions, four second editions, and four of later dates.

Of writers of the latter half of the seventeenth century the writings of Butler, Bunyan, and Milton are those best represented, the first two by various early editions of *Hudibras* and *The Pilgrim's Progress*, the last, Milton, by the very full collection of his most important works, including three issues of his great epic, *Paradise Lost*.

Among the productions of the eighteenth century will be found first editions of *Robinson Crusoe*, *Gulliver's Travels*, and *The Vicar of Wakefield*, several of Fielding's novels, and the poems of Cowper.

The works of the principal writers of the nineteenth century, as is natural, are to be found in greater numbers, and include many of the rarest editions. The collection of the writings of that genial humorist Charles Lamb, with its manuscript letters, including his proposal of marriage to Miss Kelly, is one of the most complete ever assembled, while that of Thackeray contains more of his early works than are often found in a single collection. The first editions of the novels of Scott, Dickens, and Lever are fully described under the respective names of those writers.

There are many books whose main interest lies in their illustrations. Among these are Dürer's *Little Passion on Wood* and his *Apocalypse*, works which stand as landmarks in the history of wood engraving. The three most prominent engravers of the last century were undoubtedly Thomas Bewick, the restorer of wood engraving in England, Rowlandson, the caricaturist, and George Cruikshank, whose period of activity, beginning about 1811, continued until near the time of his death in 1878. Of the works of the first of these artists the collection is practically complete, and contains nearly all the editions of his *History of Quadrupeds* and his *History of Birds*; the second comprises the famous series of engravings to which William Combe contributed the narratives in verse; while among the seventy works, more or less, embellished by Cruikshank, are to be found his famous illustrations to Grimm's *Popular Stories*, *The Humourist*, and *The Fairy Library*.

Among the *Miscellanea* are several beautifully illuminated manuscript *Books of Hours* written on vellum, the first editions in Spanish of the world-famed *Don Quixote de la Mancha*, and a copy of *Gli Asolani*, by Cardinal Bembo, in one of the characteristic bindings of the celebrated bibliophile Jean Grolier, of whose library it once formed part.

Passing from the works described to the manner in which they are here presented, it should be said that no effort has been spared to make the descriptions and the notes which accompany them as complete and accurate as possible. The printer's proofs have been read with the book in hand, and every quotation made in the notes has been carefully verified. If errors are detected, as undoubtedly they will be, it is to be hoped that they will be few in number and of minor importance. The reader is begged to remember the multiplicity of details here given, and to realize the difficulty of securing absolute exactness.

Photographic facsimile reproductions of title-pages, colophons, and other interesting features are given as aids to the identification of the most important items. To the collations have been added references to leading bibliographies, catalogues, and other reference books consulted during the progress of the work. These are given for the benefit of those who wish to obtain literary or bibliographical information beyond that to be found in the notes. The sizes of the volumes, particularly those printed before 1800, have been determined by their fold rather than by their dimensions, in accordance with the rules made for that purpose by the Bodleian Library at Oxford. The arrangement is primarily alphabetical, but the works under the different authors, artists, and subjects are given in chronological order. Quotations are given in the exact style in which they were originally printed, including errors of every description.

The attempt to locate other copies has been confined to such as are of especial rarity. For much of this information we have to acknowledge our indebtedness to those collectors and librarians who have been so obliging as to check the lists sent to them. Among those on the other side of the Atlantic are His Grace the Duke of Devonshire, the Right Honorable the Earl of Ellesmere, Mr. Alfred H. Huth, Mr. Walter W. Greg, librarian

of Trinity College, Cambridge, Mr. Alexander Anderson, librarian of Edinburgh University, Mr. Edward W. B. Nicholson, librarian of the Bodleian Library, and Mr. George K. Fortescue, Keeper of Printed Books of the British Museum. For other courtesies we are indebted to Mr. Alfred W. Pollard of the British Museum, and Dr. George C. Williamson, of Hampstead.

Our thanks are also due to Mr. Horace G. Wadlin, librarian of the Boston Public Library, Mr. George Parker Winship, librarian of the John Carter Brown Library, Providence, R. I.; and especially to Mr. Robert Hoe, Mr. J. Pierpont Morgan, Mr. F. R. Halsey, and Mr. William Augustus White, for the permission, freely accorded, to examine many of the rarities contained in their collections. We are also indebted to Mr. Wilberforce Eames, librarian of the Lenox Library, Mr. Luther S. Livingston, and Mr. Frederick S. Dickson, of Cleveland, as well as to many others, for much valuable information and many important suggestions. The task of proof-reading and of the verification of authorities has been most faithfully and excellently performed by Mrs. Amelia D. Alden and Mrs. Gertrude Smith. While this fact will be obvious to all users of this catalogue, it cannot be more appreciated than by the compiler, who now brings his labors to a close.

GEORGE WATSON COLE.

NEW YORK, March 10, 1909.

ENGLISH LITERATURE

AND

MISCELLANEA

ENGLISH LITERATURE

AND

MISCELLANEA

À BECKETT, GILBERT ABBOTT. (*b.* 1811, *d.* 1856.)

THE COMIC BLACKSTONE. London, *Punch Office*, 1844. [1]

Foolscap octavo. First Edition.

Collation by Signatures: [A], 4 leaves; B to F, each 8 leaves; G, 6 leaves; total 50 numbered leaves.

Collation by Pagination: [half-title], p. [i.]; —[blank], p. [ii.]; —[title] | THE | COMIC BLACKSTONE. | BY | GILBERT ABBOTT À BECKETT. | Part I. — Of the Rights of Persons. | [vignette] | LONDON: | PUBLISHED AT THE PUNCH OFFICE, 194, STRAND. | MDCCCXLIV. |, p. [iii.]; — [imprint], p. [iv.]; — [dedication and contents], pp. [v.]–viii.; — [text], pp. [1]–92.

Plate: Frontispiece, with inscription at the top: | THE | COMIC | ; at the bottom, | *Designed & Etched by George Cruikshank* | BLACKSTONE. |. The woodcut vignette on the title-page was also designed by Cruikshank.

Condition: Size of leaf, 6⅝ × 4⅜₁₆ inches. Bound in the original white picture boards, with rubricated title, as follows: | THE | COMIC BLACKSTONE. |[3 lines] | [vignette] | ILLUSTRATED BY GEORGE CRUIKSHANK. | London: | . . . | [*Price Half-a-Crown.*] | ; all but the last line surrounded by a type-ornament border, printed in blue.

References.

Slater, *Early Editions* (1894), p. 33, No. 1; Douglas, *Works of George Cruikshank* (1903), p. 62, No. 226; Reid, *Descriptive Catalogue of the Works of George Cruikshank*, 1 (1871): 270, Nos. 4053, 4054; 330, No. 4986.

Gilbert à Beckett was a successful burlesque writer, best known perhaps by his *Comic History of England* and *Comic History of Rome*, our next two numbers. He was one of the original staff of *Punch* and probably had something to do with its establishment, his own journal, *The Figaro in London*, being discontinued to make way for it. As an all-round journalist he was surpassed by few, having great versatility and being a very rapid writer. He was the author of over fifty dramatic works to be found scattered in several collections of acting plays, but never separately published. Cruikshank's *Comic Almanack* contains many contributions from his pen.

Douglas, the latest writer on Cruikshank, says this work was issued in two parts, in

white pictorial boards. Slater, on the contrary, says that it appeared in four parts, in yellow boards, lettered in black and red. Reid records only the first part as described by Douglas.

The vignette on the cover represents a lawyer as a bird of prey about to swallow a client, with his "bill of costs," while that on the title-page represents two barristers playing at battledore and shuttlecock with the plaintiff and defendant, the judge calmly looking on and smoking a long pipe. There is a copy of the work, in four parts, in the British Museum.

À BECKETT, GILBERT ABBOTT.

THE COMIC HISTORY OF ENGLAND. London, *Punch Office*, 1847–1848. 2 vols., octavo, viz.: [2]

Vol. 1. 1847.

Collation by Signatures: [*a*], 4 leaves; *b*, 2 leaves; B to X, each 8 leaves; total 166 numbered leaves.

Collation by Pagination: [rubricated half-title], p. [i.]; —[blank], p. [ii.]; —[rubricated title] | THE COMIC HISTORY OF ENGLAND. | BY | GILBERT ABBOTT A'BECKETT. | [vignette, entitled] | Clio Instructing the Young British Lion in History. | WITH TEN COLOURED ETCHINGS, AND ONE HUNDRED AND TWENTY | WOODCUTS, | BY JOHN LEECH. | VOL. I. | PUBLISHED AT THE PUNCH OFFICE, 85, FLEET STREET. | MDCCCXLVII. |, p. [iii.]; —[imprint], p. [iv.]; —[preface, contents, list of engravings on steel, and list of engravings on wood], pp. [v.]–xii.; —[text], pp. [1]–320.

Plates: 10 plates and 120 woodcuts in the text, as called for in the lists of illustrations.

Vol. 2. 1848.

Collation by Signatures: [*a*], 4 leaves; *b*, 2 leaves; B, 8 leaves; C, 6 leaves; D to U, each 8 leaves; X, 2 leaves; total 158 numbered leaves.

Collation by Pagination: [rubricated half-title], p. [i.]; —[blank], p. [ii.]; —[title, same as in Vol. 1, except volume-number and date of imprint], p. [iii.]; —[imprint], p. [iv.]; —[advertisement, contents, list of engravings on steel, and list of engravings on wood], pp. [v.]–xii.; —[text], pp. [1]–304.

Plates: 10 plates and 80 woodcuts in the text, as called for in the lists of illustrations.

Condition: Size of leaf, 8⅝ × 5⅝ inches. Bound from the original parts, in red crushed levant morocco, leather hinges, gilt top, other edges uncut; by Bradstreet. With front wrappers bound in as follows: Vol. 1, Nos. I.–X., No. I. in front, the others at the end; Vol. 2, Nos. XI.–XX. (the last a double number), No. XI. in front, the others at the end. Published in 20 monthly parts, from July, 1846, to February, 1848, in green wrappers, at one shilling each, with pictorial title designed by Leech: | THE | COMIC HISTORY | OF | ENGLAND. | [vignette, entitled] | Clio Instructing the Young British Lion in History. | BY GILBERT ABBOTT A'BECKETT. | ILLUS-

TRATED BY LEECH. | LONDON: | PUNCH OFFICE, 85, FLEET STREET; | AND ALL BOOKSELLERS. |.

REFERENCE.

Slater, *Early Editions* (1894), p. 35, No. 5.

This is a copy of the First Edition bound from the original parts.

À BECKETT, GILBERT ABBOTT.

THE COMIC HISTORY OF ROME. LONDON, *Bradbury and Evans*, [1852]. [3]

Octavo.

COLLATION BY SIGNATURES: [*a*], 2 leaves; *b*, 4 leaves; B to U, each 8 leaves; X, 2 leaves; total 160 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; — [blank], p. [ii.]; — [rubricated pictorial title] | THE | COMIC | HISTORY | OF | ROME | BY GILBERT ABBOTT À BECKETT. | ILLUSTRATED BY JOHN LEECH. | PUBLISHED BY BRADBURY AND EVANS, 11, BOUVERIE STREET, WHITEFRIARS. |, p. [iii.]; — [imprint], p. [iv.]; — [preface, contents, list of engravings on steel, and list of engravings on wood], pp. [v.]–xii.; — [text], pp. [1]–308.

PLATES: 10 plates and 98 woodcuts in the text, as called for in the lists of illustrations.

CONDITION: Size of leaf, 8⅝ × 5⅝ inches. Bound from the original parts, in red crushed levant morocco, leather hinges, gilt top, other edges uncut; by Bradstreet. With front wrappers bound in as follows: No. I. in front, and Nos. II.–X. (the last a double number) at the end. Published in 10 parts, in green wrappers, at one shilling each, with pictorial title similar to the title-page.

REFERENCE.

Slater, *Early Editions* (1894), p. 35, No. 6.

This work, like the author's *Comic History of England*, was first published in parts and afterward in volume form.

ÆSOP. (*fl.* 6th century B.C.)

THE FABLES, OF ÆSOP, WITH A LIFE OF THE AUTHOR. LONDON, *for John Stockdale*, 1793. 2 vols., octavo, viz.: [4]

VOL. I.

COLLATION BY SIGNATURES: 1 leaf (engraved title), without signature-mark; a to d, each 8 leaves; e, 1 leaf; B to N, each 8 leaves (the last blank and lacking); total 130 leaves.

COLLATION BY PAGINATION: [engraved title, as reproduced; *See* No. 4], recto of first leaf; — [blank], verso of first leaf; — [contents], pp. [i.]–viii.; — | *THE LIFE* | OF | ÆSOP. |, pp. ix.–lxv.; — [blank], p. [lxvi.]; — [text, Fables 1–47, with heading] | ÆSOP'S FABLES. |, pp. [1]–189; — [blank], p. [190]; — [1 blank leaf], [N 8].

THE

FABLES,

OF

ÆSOP.

With a Life of the Author:

and

Embellished with one Hundred & twelve Plates.



VOL. I.

LONDON

Printed for John Stockdale, Piccadilly.

4th June 1793.

No. 4. TITLE-PAGE OF ÆSOP'S FABLES, VOL. I; 1793.
Reduced; original, 9⅞ × 4⅝ inches.

VOL. 2.

COLLATION BY SIGNATURES: 1 leaf (engraved title), without signature-mark; a, 4 leaves; b, 2 leaves; B to Q, each 8 leaves; R, 4 leaves; total 131 leaves.

COLLATION BY PAGINATION: [engraved title, same as in Vol. 1, except vignette and volume-number], recto of first leaf; —[blank], verso of first leaf; —[contents], pp. i.–xi.; —[blank], p. [xii.]; —[text, Fables 48–110], pp. [1]–248.

PLATES: 110 plates, one for each fable, from designs by Francis Barlow; also 2 title-page vignettes, after Stothard and Metz.

CONDITION: Size of leaf, 10 × 6¼ inches. Bound in the original boards, uncut edges; with title-label lettered: | ÆSOP'S | *FABLES.* | Embellished | With 112 Plates | FROM | *Barlow's Designs.* | IN TWO VOLUMES. | VOL. I. [–II.] | Price £2. 12. 6. |.

Some copies appear to have been printed on large paper, there being a copy in royal octavo recorded in the Huth *Catalogue* (1: 14).

The text used in this edition is the translation of Samuel Croxall, which first appeared in 1722. The plates were engraved by Stothard and others, after designs by Francis Barlow (1626–1702), a distinguished painter and engraver of animals.

AINSWORTH, WILLIAM HARRISON. (*b.* 1805, *d.* 1882.)

ROOKWOOD. LONDON, *John Macrone,* 1836. [5]

Duodecimo. Fourth Edition.

COLLATION BY SIGNATURES: [*a*], 2 leaves; *b*, 12 leaves; *(c)*, 4 leaves; B to Y, each 12 leaves (the last blank and lacking); total 270 leaves. Leaf E 2 is wrongly marked E; and K 5 has no signature-mark.

COLLATION BY PAGINATION: [title] | ROOKWOOD: | A ROMANCE | BY W. HARRISON AINSWORTH, ESQ. | [3 lines] | THE FOURTH EDITION | COMPLETE IN ONE VOLUME WITH | ILLUSTRATIONS | BY | GEORGE CRUIKSHANK. | LONDON: | JOHN MACRONE, 3 ST. JAMES'S SQUARE. | MDCCCXXXVI. |, p. [i.]; —[imprint], p. [ii.]; —[dedication, introduction, contents, lyrics, and list of illustrations], pp. [iii.]–[xxxiv.]; —[half-title], p. [1]; —[blank], p. [2]; —[text in 5 books], pp. [1]–502; —[1 blank leaf], [Y 12].

PLATES: Portrait, engraved title-page, and 11 plates, as follows:

Portrait, with inscription: | *W. Harrison Ainsworth.* | (facsimile signature), by Maclise, engraved by Edwards; facing the engraved title-page.

Engraved title-page and 11 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations.

CONDITION: Size of leaf, 8⅛ × 4⅞ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Matthews.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 47, No. 168; Slater, *Early Editions* (1894), p. 4, No. 5; Reid, *Descriptive Catalogue of the Works of George Cruikshank,* 1 (1871): 146, Nos. 1765–1776; 326, No. 4939.

The First Edition, in three volumes, post octavo, was published in 1834, but contained no illustrations. This is the first illustrated edition, originally issued in cloth, with gilt back.

Ainsworth began to write at a very early age. He could not have been more than fifteen years old when he wrote a drama which was privately acted, and was afterward published in *Arliss's Magazine*. He contributed regularly to several other periodicals, started one of his own, *The Bœotian*, and published a collected edition of his poems before he was seventeen. By the time he was twenty he had written a short story and a volume of essays, the latter of which was praised by Sir Walter Scott.

The works of this prolific writer are now of interest chiefly because of the illustrations by Cruikshank, Hablôt K. Browne ("Phiz"), and others, such of his works as are without illustrations being considered of little value.

AINSWORTH, WILLIAM HARRISON.

JACK SHEPPARD. A ROMANCE. LONDON, *Richard Bentley*, 1839. 3 vols., duodecimo, viz.: [6]

VOL. 1.

COLLATION BY SIGNATURES: *a*, 6 leaves; B to P, each 12 leaves; Q, 6 leaves; R, 2 leaves; total 182 leaves.

COLLATION BY PAGINATION: [title] | JACK SHEPPARD. | A ROMANCE. | BY W. HARRISON AINSWORTH, Esq. | . . . | [quotation] | WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK. | IN THREE VOLUMES. | VOL. I. | LONDON: | RICHARD BENTLEY, NEW BURLINGTON STREET. | 1839. |, p. [i.]; —[imprint], p. [ii.]; —[dedication, contents, list of illustrations, and publisher's advertisement], pp. [iii.]–[ix.]; —[blank], p. [x.]; —[half-title], p. [xi.]; —[blank], p. [xii.]; —[text], pp. [1]–352.

PLATES: Portrait of Ainsworth (not by Cruikshank), and 8 etchings, signed by Cruikshank, as called for in the list of illustrations; also a woodcut, The Name on the Beam, by Cruikshank, p. 157.

Inserted between pp. [ii.] and [iii.] of this volume is a one-page octavo autograph letter, dated "*Dec^r 7, 1867*," signed by Ainsworth.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to N, each 12 leaves; O, 2 leaves; total 148 numbered leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.]; —[imprint], p. [ii.]; —[contents], pp. [iii.]–iv.; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. [3]–292.

PLATES: 9 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations in Vol. 1.

VOL. 3.

COLLATION BY SIGNATURES: [A], 4 leaves; B to O, each 12 leaves; total 160 leaves. Leaf N 5 has no signature-mark.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[publisher's advertisement], p. [ii.]; —[title, same as in Vol. 1, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[contents], pp. [v.]–vi.; —[half-title], p. [vii.]; —[blank], p. [viii.]; —[text], pp. [1]–312.

PLATES: 10 plates, designed, etched, and signed by Cruikshank, as called for in

the list of illustrations in Vol. 1; also 1 woodcut, The Grave of Jack Sheppard, by Cruikshank, on p. 312.

CONDITION: Size of leaf, 7⅞ × 4 13/16 inches. Bound in half dark green crushed levant morocco, gilt tops, other edges uncut; by Bradstreet.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 52, No. 190; Slater, *Early Editions* (1894), p. 6, No. 8; Reid, *Descriptive Catalogue*, 1 (1871): 156, Nos. 1982–2008; 328, No. 4958.

This, one of the most important of Ainsworth's publications, was first published serially in *Bentley's Miscellany* from 1839 to 1840, after which it was issued in three volumes in green cloth. Another edition, called the "First Octavo Edition," published in 1840, was originally issued in monthly parts, with pictorial wrappers specially designed by Cruikshank. Other editions appeared in 1854 and 1862.

AINSWORTH, WILLIAM HARRISON.

THE TOWER OF LONDON. LONDON, *Richard Bentley*, 1840. [7]

Royal octavo. First Edition.

COLLATION BY SIGNATURES: [A] to Z, AA to EE, each 8 leaves; FF, 4 leaves; total 228 numbered leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 7], p. [i.]; —[imprint], p. [ii.]; —[preface, contents, list of plates, and list of wood engravings], pp. [iii.]–xvi.; —[text, with heading] | THE | TOWER OF LONDON. |, pp. [1]–423; —[blank], p. [424]; —[index], pp. [425]–439; —[blank], p. [440].

PLATES: 40 etchings and 58 woodcuts, signed by Cruikshank, as called for in the lists of illustrations.

CONDITION: Size of leaf, 9¼ × 5 15/16 inches. Bound from the original parts, in half red crushed levant morocco, gilt top, other edges uncut; by Zaehnsdorf. With wrappers and advertising pages on white paper, in all 52 leaves, bound in at the end, as follows: Parts I.–XIII. (the last a double number), 2, 3, 2, 4, 2, 6, 6, 6, 7, 6, 6, and 2 leaves respectively. Published in 13 monthly parts, from January to December, 1840, in pale yellow wrappers, at one shilling each, with pictorial title designed by Cruikshank: | THE | TOWER | OF | LONDON | AN HISTORICAL ROMANCE | BY | WM. HARRISON AINSWORTH. | ILLUSTRATED | BY | GEORGE CRUIKSHANK. | RICHARD BENTLEY LONDON | BRADBURY AND EVANS.] MDCCCXL. [PRINTERS, WHITEFRIARS. | PRICE ONE SHILLING. |.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 53, No. 197; Slater, *Early Editions* (1894), p. 7, No. 9; Reid, *Descriptive Catalogue*, 1 (1871): 160, Nos. 2072–2112; 328, No. 4966.

Copies of this edition sometimes contain 40 and sometimes 41 etchings. Those bound from the parts contain but 40 etchings; others contain an extra plate, "The Escape of Courtenay."

Douglas gives a tabulated list of the parts, plates, and front and back advertisements. The parts were issued in two states. In the first, the wrappers should always have the numbers of the parts all printed in Roman numerals, with the date of the month and year, and there should always be printed matter on the outside of the

THE

TOWER OF LONDON.

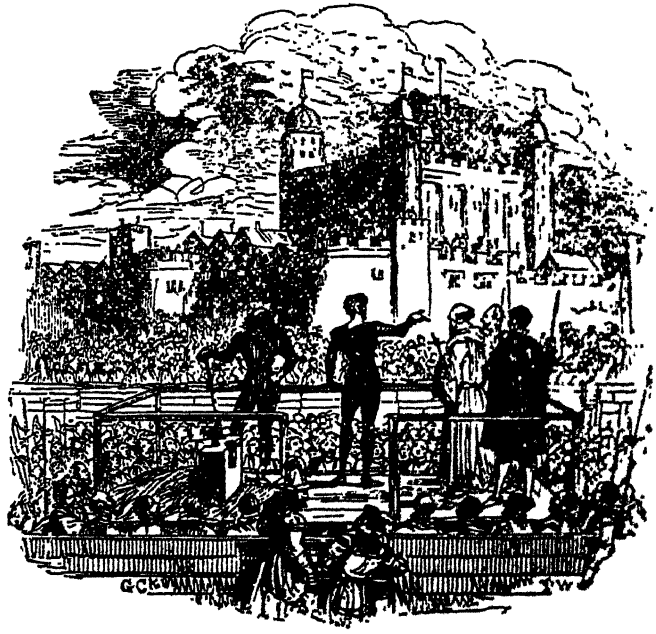
A Historical Romance.

BY

WILLIAM HARRISON AINSWORTH.

ILLUSTRATED

BY GEORGE CRUIKSHANK.



LONDON:
RICHARD BENTLEY, NEW BURLINGTON STREET,
Bookseller in Ordinary to Her Majesty.

MDCCCXL.

No. 7. Title-page of Ainsworth's Tower of London; 1st Edition; 1840.

back wrapper; in the later issue of the parts, some have the numbers written in ink, and the backs of the wrappers are blank. The color of the wrappers of the first and last parts is of a darker yellow than that of the intermediate parts. The book was issued in cloth, with designs on both covers and on the back by Cruikshank.

Douglas says that some of the plates are in two states, as follows:

"Queen Jane's entrance into the Tower," facing p. 17, in the first issue, in parts, has only a single line of halberdiers and no standards. In the second state, in cloth, it has a double line of halberdiers and two standards.

In the plate "The Stone Kitchen," facing p. 29, Xit stands on the shoulders of Og, who has his sword raised in his right hand. In the second state, Xit sits on the shoulders of Og, who has the point of his sword resting on the ground.

In the plate "Edward Underhill preaching to the Giants," facing p. 45, the Giants are asleep, Og with his head fallen back and his mouth open; Gilbert's face seems swathed in a white cloth. In the second state, Og's head has fallen on his breast and his mouth is shut, the cloth round Gilbert's face is black, and Underhill is in a different position.

AINSWORTH, WILLIAM HARRISON.

GUY FAWKES; OR, THE GUNPOWDER TREASON. LONDON, *Richard Bentley*, 1841. 3 vols., duodecimo, viz.: [8]

VOL. 1.

COLLATION BY SIGNATURES: [A], 8 leaves; B to N, each 12 leaves; O, 8 leaves; total 160 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[imprint], p. [ii.]; —[title] | GUY FAWKES; | OR, | THE GUNPOWDER TREASON. | AN HISTORICAL ROMANCE. | BY | WILLIAM HARRISON AINSWORTH. | . . . | [quotation] | WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK. | IN THREE VOLUMES. | VOL. I. | LONDON: | RICHARD BENTLEY, NEW BURLINGTON STREET. | 1841. |, p. [iii.]; —[blank], p. [iv.]; —[dedication, preface, contents, and list of illustrations], pp. [v.]–xvi.; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. [3]–303; —[imprint], p. [304].

PLATES: Frontispiece and 6 plates, all etched and signed by Cruikshank, as called for in the list of illustrations.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to N, each 12 leaves; O, 6 leaves; P, 4 leaves; total 156 numbered leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.]; —[imprint], p. [ii.]; —[contents], pp. [iii.]–iv.; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. [3]–307; —[imprint], p. [308].

PLATES: Frontispiece and 6 plates, all etched and signed by Cruikshank, as called for in the list of illustrations in Vol. 1.

VOL. 3.

COLLATION BY SIGNATURES: [A], 2 leaves; B to Q, each 12 leaves; total 182 leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.]; —[imprint], p. [ii.]; —[contents], pp. [iii.]–iv.; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. [3]–358; —[publisher's advertisement], recto and verso of [Q 12].

PLATES: Frontispiece and 7 plates, all etched and signed by Cruikshank, as called for in the list of illustrations in Vol. 1.

CONDITION: Size of leaf, 7⅞ × 4⅝ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 56, No. 203; Slater, *Early Editions* (1894), p. 8, No. 10; Reid, *Descriptive Catalogue*, 1 (1871): 159, Nos. 2050–2071; 329, No. 4968.

Guy Fawkes first appeared as a serial in *Bentley's Miscellany*, Vols. 7–10 (1840–1841), and a second time in *Ainsworth's Magazine*, in 1849. The plates in *Bentley's Miscellany* have his imprint, while those in *Ainsworth's Magazine* have that of Chapman & Hall, who succeeded Mortimer. The plates in this edition sometimes have Bentley's imprint, but generally it is cut off, the book being of a smaller size than the periodical. In the copy here described the imprint does not show in any of the plates of the first volume, but appears in five of those in the second volume, and in two of those in the third.

Reid, as usual, gives a careful description of each plate, but appears to be in error in giving the date of the first edition as 1838, as the work did not begin to appear in *Bentley's Miscellany* until January 2, 1840.

AINSWORTH, WILLIAM HARRISON.

SAINT JAMES'S; OR, THE COURT OF QUEEN ANNE. LONDON, *John Mortimer*, . . . 1846. 3 vols., duodecimo, viz.: [9]

VOL. 1.

COLLATION BY SIGNATURES: [A], 4 leaves; B to N, each 12 leaves; O, 6 leaves; total 154 numbered leaves.

COLLATION BY PAGINATION: [title] | SAINT JAMES'S; | OR, | THE COURT OF QUEEN ANNE. | An Historical Romance. | BY | WILLIAM HARRISON AINSWORTH, ESQ. | [2 lines] | WITH | ILLUSTRATIONS BY GEORGE CRUIKSHANK. | IN THREE VOLUMES. | VOL. I. | LONDON: | JOHN MORTIMER; | PARRY, BLENKARN AND CO. | 1846. |, p. [i.]; —[blank], p. [ii.]; —[dedication and contents], pp. [iii.]–viii.; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. [3]–299; —[blank], p. [300].

PLATES: 4 plates, designed, etched, and signed by Cruikshank, as follows:

[1] | Harley's secret interview with the Queen, interrupted by the | Duchess of Marlborough. | ; facing the title-page.

[2] | Young Masham protecting Abigail Hill from the Marquis de Guiscard. | ; facing p. 56.

[3] | Serjeant Scales cleaning the Duke of Marlborough's boots. | ; facing p. 137.

[4] | Trial of skill between Mrs Bracegirdle and Mrs Oldfield at | Mr Saint John's supper. | ; facing p. 280.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to N, each 12 leaves; O, 4 leaves; total 150 numbered leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.]; —[blank], p. [ii.]; —[contents], pp. [iii.]–iv.; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. [3]–295; —[blank], p. [296].

PLATES: 2 plates, designed, etched, and signed by Cruikshank, as follows:

[1] | Proddy relating the Serjeant's achievements. | ; facing the title-page.

[2] | Marlborough and Godolphin demanding Harley's dismissal of the Queen. | ; facing p. 132.

VOL. 3.

COLLATION BY SIGNATURES: [A], 2 leaves; B to R, each 12 leaves; total 194 numbered leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.]; —[blank], p. [ii.]; —[contents], pp. [iii.]–iv.; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. [3]–383; —[blank], p. [384]. Page 232 is wrongly numbered 322.

PLATES: 3 plates, designed, etched, and signed by Cruikshank, as follows:

[1] | The Duke of Marlborough's departure for Flanders. | ; facing the title-page.

[2] | The Serjeant introducing his Dutch wife to his friends. | ; facing p. 112.

[3] | The Marquis de Guiscard attempting to assassinate Harley. | ; facing p. 235.

CONDITION: Size of leaf, 7⅞ × 4 13/16 inches. Bound in half mouse-colored calf, red tops, other edges uncut.

ALLOTT, ROBERT. (*fl.* 1600.)

ENGLANDS PARNASSUS. LONDON, *for N. L. C. B. and T. H.*, 1600. [10]

Small octavo. First and Only Early Edition.

COLLATION BY SIGNATURES: A, 8 leaves (the first two blank, except that the first has a printed signature-mark "A" at the foot of the recto, and both lacking); B to Z, Aa to Kk, each 8 leaves (the last blank and lacking); total 264 leaves. Leaves C 3, G 4, I 4, M 4, N 4, O 4, Q 3, R 3, S 4, Aa 4, Bb 4, Cc 4, Dd 4, Ee 4, and Ff 4 have no signature-marks; and C 5 has a signature-mark.

COLLATION BY PAGINATION: [2 blank leaves], A and [A 2]; —[title, as reproduced; *See* No. 10], recto of [A 3]; —[blank], verso of [A 3]; —[dedicatory sonnet by Allott, with heading] | [type-ornament head-piece] | TO THE RIGHT WOR- | *ſhipfull, Syr* Thomas Moun- | ſon, *Knight.* | [signed] | Your Worſhips humbly | *at commaund.* | R. A. |, recto of A 4; —[blank], verso of A 4; — | [type-ornament head-piece] | *To the Reader.* | [signed] | *R. A.* |, recto of [A 5]; —[blank], verso of

[A 5]; —[index, with heading] | [type-ornament head-piece] | A Table of all the ſpeciall matters con- | tained in this Booke. | , recto of [A 6] to verso of [A 8]; — | FINIS. | *Errata.* | [17 lines] |, verso of [A 8]; — [text, with heading] | [type-ornament head-piece] | THE CHOYSEST FLOW- | ers of our Moderne Engliſh | Poets. | , pp. [1]–510 [wrongly numbered 494]; — | FINIS. | , p. 510; — [1 blank leaf], [Kk 8].

Page 23 is wrongly numbered 21; 105 is 109; 130 is 132; 131 is 133; 169 is 179; 233 is 223; 237 is 236; 245 is 254; 381 is 181; 481 is 465; 484 is 468; and 510 is 494. The page-numbers of pp. 273–376 are of mixed roman and italic figures.

CONDITION: Size of leaf, 5⅞ × 3¾ inches. Bound in old rose-colored morocco, gilt edges. A few running head-lines are clipped by the binder.

OTHER COPIES.

British Museum; Dyce Collection; Huth; Boston Public; Halsey; Hoe; and W. A. White (3) Libraries.

REFERENCES.

Hoe, *Catalogue*, 1 (1903): 5; Grolier Club, *Langland to Wither* (1893), p. 3, No. 3; Locker-Lampson, *Catalogue* (1886), p. 2; Huth, *Catalogue*, 1 (1880): 22; Hazlitt, *Collections and Notes* (1876), p. 321; Lowndes, *Bibliographer's Manual*, 1 (1869): 33; Hazlitt, *Hand-Book* (1867), p. 7; Collier, *Rarest Books in the English Language*, 3 (1860): 132; Corser, *Collectanea Anglo-Poetica*, Part 1 (Chetham Society, Vol. LII.; 1860), p. 35; *Bibliotheca Anglo-Poetica* (1815), p. 1. No. 1.

Mr. W. A. White, of Brooklyn, N. Y., owns three copies of this work, each showing differences, as follows:

1. Corresponds to the copy here described.

2. This copy has "Th. Hayes" in the last line of the imprint instead of "T. H." and the dedicatory sonnet is signed "Robert Allott" instead of "R. A."

3. This copy has the same imprint as the copy here described, but leaf A 4 has no signature-mark, though the paper seems identical with the other leaves. This leaf contains an entirely different sonnet, which begins: | [type-ornament head-piece] | TO THE VVORSHIPPFVLL | Maiſter *Iohn Gybſon.* | *THeſe neuer leauelesſ trees of Paradize,* | *This garden of* Adonis *euer greene,* | [etc., in all eight lines of verse; signed] | Your Worſhips at commaund, | *Robert Allott.* | .

The Foote copy contained the two original blank leaves at the front and the one at the end. The initials "N. L." and "C. B." in the imprint stand for Nicholas Ling and Cuthbert Burby. The copy described by Lowndes in 1869 chanced to have in it a leaf containing ten lines of verse beginning "Fame's windy trump blew up this haughty mind," of which he said: "It is believed that this leaf belongs to another book." According to a manuscript note in the Huth copy, these lines clearly belong to Lloyd's *Legend of Captain Jones*, and are explanatory of the frontispiece of that work.

This is the first anthology of English literature. Notwithstanding its numerous errors, it is one of the most interesting volumes of the Elizabethan period, including as it does extracts from all the renowned English poets of the time. It contains 255 from Edmund Spenser, 79 from Shakespeare, 47 from Sidney, and many from numerous other writers. While many quotations are given in corrupted form, and even ascribed to the wrong authors, yet the work has enabled later writers to assign to their true authors several productions of interest and curiosity. It contains, besides, many verses of the Elizabethan and ante-Elizabethan period nowhere else to be found.

ENGLANDS

Parnaſſus:

OR

The choyſeſt Flowers of our Moderne

Poets, with their Poeticall compariſons.

Deſcriptions of Bewties, Perſonages, Caſtles, Pallaces, Mountaines, Groues, Seas, Springs, Riuers, &c.

Whereunto are annexed other various diſcourſes, both pleaſaunt and profitable.



Imprinted at London for N. L. C. B. and T. H. 1600.

No. 10. Title-page of Allott's Englands Parnassus; 1600.

Robert Allott, or Allot, is generally believed to have been the compiler of this volume, as his name is subscribed in full to the dedicatory sonnet in a few copies. A few sonnets by him appear in other works of the period. Had he not only given the names of the works from which his extracts were made, but taken more care in arranging them in alphabetical order, his work would have been much more valuable to the modern student of English literature. Park's reprint in *Heliconia* (1815), Vol. 3, preserves all the mistakes of the original; Collier's (*English Poetical Miscellanies;* 1867), on the contrary, contains some important corrections.

ANDREWS, WILLIAM LORING.

A CHOICE COLLECTION OF BOOKS FROM THE ALDINE PRESSES. NEW-YORK, *Privately Printed*, 1885. [11]

Octavo. No. 13 of 50 copies printed.

COLLATION BY SIGNATURES: [1], 2, 3, each 4 leaves; total 12 numbered leaves.

COLLATION BY PAGINATION: [title] | A CHOICE COLLECTION | OF | BOOKS | FROM THE | ALDINE PRESSES | IN THE POSSESSION | OF * * * * * * | WITH A SHORT INTRODUCTORY ACCOUNT OF THE ALDUS FAMILY, | TAKEN MOSTLY FROM | HORNE'S INTRODUCTION TO BIBLIOGRAPHY. | [printer's device of Aldus] | NEW-YORK: | PRIVATELY PRINTED. | MDCCCLXXXV. |, p. [1];—[edition notice], p. [2];—[half-title] | INTRODUCTION. |, p. [3];—[blank], p. [4];— | ALDINE EDITIONS. |, pp. [5] 9;—[blank], p. [10];—[half-title] | DESCRIPTION OF BOOKS. |, p. [11];—[text], pp. [12]–18;— | BECKFORD. |, p. [19];— | SYSTON PARK. |, p. [20];— | ROGER PAYNE. , pp. [21] 23;—[imprint], p. [24].

PLATES: [1] | First Page of Anthologia, 1503. |; facing p. [12].

[2] | Double of binding by Roger Payne, on Anthologia, 1503. |; facing p. [21].

CONDITION: Size of leaf, $8\frac{3}{16} \times 5$ inches. In blue paper wrappers, with cover title, uncut edges.

A presentation copy from the author to Clement Ferguson, with inscription dated February 22, 1887. On the title-page is the autograph of the author.

The title on the wrapper is the same as that on the title-page, except that it is enclosed in a wide foliated border and the printer's device of Aldus is omitted. On p. 4 of the wrapper is a large reproduction of the Aldus device.

ANDREWS, WILLIAM LORING.

JEAN GROLIER . . . SOME ACCOUNT OF HIS LIFE AND OF HIS FAMOUS LIBRARY. NEW-YORK, 1892. [12]

Octavo. One of 10 copies printed on Japan paper.

COLLATION BY SIGNATURES: [1] to 9, each 4 leaves (the last blank and genuine); total 36 leaves.

COLLATION BY PAGINATION: [edition notice], p. [1];—[blank], p. [2];—[rubricated title] | JEAN | GROLIER | DE SERVIER | VISCOUNT D'AGUISY | SOME ACCOUNT OF HIS LIFE | AND OF

HIS FAMOUS | LIBRARY | BY WILLIAM LORING ANDREWS | [vignette] | NEW-YORK M DCCC XCII | THE DE VINNE PRESS |, p. [3]; —[blank], p. [4]; —[quotation], p. [5]; —[blank], p. [6]; —[preface and list of plates], pp. [7]–[9]; —[blank], p. [10]; —[text], pp. 11–58; —[notes, with half-title], pp. [59]–68; —[imprint], p. [69]; —[blank], p. [70]; —[1 blank leaf], pp. [71]–[72].

PLATES: 14 plates (11 in colors and gold), as called for in the list of plates.

There are also 2 head-pieces, 2 illustrations in the text, and a vignette on the title-page.

CONDITION: Size of leaf, 8 1/16 × 5 1/2 inches. Bound in cloth, with decorated lining-papers. Laid in is a brochure entitled | JEAN GROLIER |, and signed | C. A. |.

ANDREWS, WILLIAM LORING.

ROGER PAYNE AND HIS ART. NEW-YORK, 1892. [13]

Octavo. One of 120 copies printed on Holland paper.

COLLATION BY SIGNATURES: 18 numbered leaves, without signature-marks.

COLLATION BY PAGINATION: [edition notice], p. [1]; —[blank], p. [2]; —[rubricated title] | ROGER PAYNE | AND HIS ART | A SHORT ACCOUNT OF HIS LIFE | AND WORK AS A BINDER | BY | WILLIAM LORING ANDREWS | [small vignette] | NEW-YORK | PRINTED AT THE DE VINNE PRESS | 1892 |, p. [3]; —[blank], p. [4]; —[dedication, sentiment by J. Cobden-Sanderson, prefatory note, and list of plates], pp. [5]–[11]; —[blank], p. [12]; —[text], pp. 13–[36].

PLATES: Frontispiece and 10 plates (9 of bindings in colors), as called for in the list of plates.

CONDITION: Size of leaf, 8 1/8 × 5 inches. Bound in cloth, uncut edges.

ANDREWS, WILLIAM LORING.

THE BRADFORD MAP OF THE CITY OF NEW YORK. NEW YORK, 1893. [14]

Pott quarto. One of 10 copies printed on Japan paper.

COLLATION BY SIGNATURES: [1] to 15, each 4 leaves (the last two blank and genuine); total 60 leaves.

COLLATION BY PAGINATION: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[rubricated title] | *The Bradford Map* | THE CITY OF NEW YORK | AT THE TIME OF THE GRANTING OF | THE MONTGOMERIE CHARTER | A DESCRIPTION THEREOF COMPILED BY | WILLIAM LORING ANDREWS | TO ACCOMPANY A FACSIMILE OF AN ACTUAL SURVEY | MADE BY JAMES LYNE AND PRINTED BY | WILLIAM BRADFORD IN 1731 | [vignette] | NEW YORK | PRINTED AT THE DE VINNE PRESS | 1893 |, p. [v.]; —[copyright notice], p. [vi.]; —[dedication, preface, contents, and list of illustrations], pp. [vii.]–xv.; —[blank], p. [xvi.]; —[quotation, 5 lines], p. [xvii.]; —[quotation, 3 lines], p. [xviii.]; —[text], pp. 19–104; — | CHRONOLOGICAL ARRANGEMENT OF THE PRINCIPAL | HISTORICAL EVENTS REFERRED TO IN THIS BOOK. |, pp. 105–108; —[table of distances, with heading] | From the American Almanack for

1738. | Compiled by TITAN LEEDS, printed by WILLIAM BRADFORD. |, p. [109];—[blank], p. [110];—[index], pp. 111–114;— | CORRECTIONS. | [4 lines] |, p. 115;—[blank], p. [116];—[2 blank leaves], [15_8], [15_4].

PLATES: 1 two-page map and 10 plates (artotypes), printed on vellum, by the Bierstadt process; and 40 illustrations (electrotypes) in the text; all as called for in the list of illustrations.

CONDITION: Size of leaf, $8\frac{7}{16} \times 6\frac{1}{16}$ inches. Bound in cloth, gilt top, other edges uncut.

ANDREWS, WILLIAM LORING.

"AMONG MY BOOKS." NEW-YORK, 1894. [15]

Octavo. One of 10 copies printed on Japan paper.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; [1] to 4, each 4 leaves; total 20 leaves.

COLLATION BY PAGINATION: [edition notice], p. [i.];—[blank], p. [ii.];—[rubricated title] | "AMONG MY BOOKS" | [quotation from poem by Samuel Minturn Peck] | Printed for William Loring Andrews | At the De Vinne Press · New-York · 1894 | [enclosed by an ornamental border], p. [iii.];—[copyright notice], p. [iv.];— | AUTHOR'S NOTE |, p. [v.];—[blank], p. [vi.];—[list of illustrations], pp. [vii.]–[viii.];—[text], pp. [1]–32.

PLATES: Colored frontispiece, 3 colored plates, 5 portraits, 12 plates, and 5 facsimiles; in all 26, of which 12 are artotypes (4 in colors) and 14 electrotypes; all as called for in the list of illustrations.

CONDITION: Size of leaf, $9\frac{1}{8} \times 6$ inches. Bound in cloth, uncut edges.

ANDREWS, WILLIAM LORING.

A STRAY LEAF FROM THE CORRESPONDENCE OF WASHINGTON IRVING AND CHARLES DICKENS. NEW-YORK, 1894. [16]

Small quarto. No. 19 of 77 copies printed on Japan paper.

COLLATION BY SIGNATURES: [1], 5 leaves; [2] to 5, each 4 leaves; total 21 numbered leaves. Sheets 1, 2, and 4 have no signature-marks.

COLLATION BY PAGINATION: [edition notice], p. [1];—[blank], p. [2];—[half-title], p. [3];—[blank], pp. [4]–[5];—[frontispiece], p. [6];—[title] | A STRAY LEAF | FROM THE | CORRESPONDENCE | OF | WASHINGTON | IRVING | AND | CHARLES | DICKENS | BY | WILLIAM LORING ANDREWS | PRINTED AT THE DE VINNE PRESS | NEW-YORK, 1894 | AND EMBELLISHED | WITH ENGRAVINGS | ON COPPER AND ZINC | [with 2 vignettes on title-page, the whole enclosed by a single-rule border], p. [7];—[copyright notice], p. [8];—[list of illustrations], p. [9];—[blank], pp. [10]–[11];—[engraving], p. [12];—[text], pp. [13]–39 [wrongly numbered 3];—[4 lines of verse], p. [40];—[Mr. Andrews' "Imprimatur"], p. [41];—[blank], p. [42]. Page 39 is wrongly numbered 3.

PLATES: Frontispiece (included in the pagination as pp. [5]–[6]), 1 full-page illustration, 1 facsimile, 1 illustration in the text, 1 tail-piece, and Mr. Andrews' "Imprimatur"; all as called for in the list of illustrations.

CONDITION: Size of leaf, $7\frac{1}{16} \times 5$ inches. Bound in cloth, uncut edges.

ANDREWS, WILLIAM LORING.

A SHORT HISTORICAL SKETCH OF THE ART OF BOOKBINDING. New York, 1895. [17]

Duodecimo. One of 50 copies printed on Japan paper.

Collation by Signatures: 26 numbered leaves, without signature-marks.

Collation by Pagination: [title] | A | Short Historical Sketch | of | The Art of Bookbinding | by | William L. Andrews | With a Description of | the Prominent Styles | by | William Matthews | Edition 50 copies | Copyright, 1895, by William L. Andrews and William | Matthews. | New York | 1895 |, p. [1]; —[list of illustrations], p. [2]; —[text], pp. 3–51; —[blank], p. [52].

Plates: 6 full-page facsimiles of bindings, as called for in the list of illustrations.

Condition: Size of leaf, 7⅛ × 5¼ inches. In paper wrappers, edges uncut and unopened.

ANDREWS, WILLIAM LORING.

AN ESSAY ON THE PORTRAITURE OF THE AMERICAN REVOLUTIONARY WAR. New York, *Dodd, Mead & Co.*, 1896. [18]

Royal octavo. One of 15 copies printed on Imperial Japan paper.

Collation by Signatures: 60 leaves, without signature-marks (the first and last blank and genuine).

Collation by Pagination: [1 blank leaf]; —[half-title], recto of second leaf; —[edition notice], verso of second leaf; —[rubricated title] | AN | ESSAY ON | THE PORTRAITURE OF | THE AMERICAN REV | OLUTIONARY WAR | BEING | An Account of a number of the Engraved | Portraits . . . |[2 lines] | BY | WILLIAM LORING ANDREWS | To which is added an | APPENDIX | containing lists of Portraits . . . |[4 lines] | ILLUSTRATED | with reproductions . . . | of twenty of the *ORIGINAL ENGRAVINGS* | NEW YORK | Printed by *Gilliss Brothers* for *the Author* | and sold by *Dodd, Mead & Co.* | MDCCCXCVI |, p. [i.]; —[copyright notice], p. [ii.]; —[half-title] | PROEM |, p. [iii.]; —[blank], p. [iv.]; — | PROEM |, pp. v.–viii.; —[list of plates], p. [ix.]; —[blank], p. [x.]; —[half-title], p. [xi.]; —[blank], p. [xii.]; —[text], pp. 1–68; —[notes, with half-title], pp. [69]–72; —[appendix, with half-title], pp. [73]–93; —[errata], p. [94]; —[index], pp. 95–100; —[device of the Gilliss Press], p. [101]; —[blank], p. [102]; —[1 blank leaf].

Plates: 18 plates, including 17 portraits on 15 plates, all photogravure reproductions of original engravings; as called for in the list of plates.

Condition: Size of leaf, 9⅞ × 6¼ inches. Bound in cloth, uncut edges.

ANDREWS, WILLIAM LORING.

THE JOURNEY OF THE ICONOPHILES AROUND NEW YORK. New York, 1897. [19]

Royal octavo. One of 87 copies printed on Imperial Japan paper.

Collation by Signatures: 32 leaves, without signature-marks (the first and last blank and genuine).

Collation by Pagination: [1 blank

leaf]; —[edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[rubricated title]| THE JOURNEY OF | THE ICONOPHILES | AROUND NEW YORK IN SEARCH OF | THE HISTORICAL AND PICTURESQUE | PRINTED AT NEW YORK | IN THE YEAR OF OUR LORD, EIGHTEEN | HUNDRED AND NINETY-SEVEN . . . AND | OF THE DISCOVERY OF THE ISLAND OF | MANHATTAN BY HENDRIK HUDSON THE | TWO HUNDRED AND EIGHTY-EIGHTH |, p. [v.]; —[copyright notice], p. [vi.]; —| A DESCRIPTION OF | THE FRONTISPIECE | THE "AMBUSCADE" PICTURE OF | THE BATTERY |, pp. vii.–ix.; —[blank], p.[x.]; —| PLATES ISSUED BY THE | SOCIETY OF THE | ICONOPHILES |, p. [xi.]; —[blank], p. [xii.]; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. 3–38; —[half-title] | NOTES AND LISTS | OF NEW YORK VIEWS |, p. [39]; —[blank], p [40]; —[text], pp. 41–47; —[device of the Gilliss Press], p. [48]; —[1 blank leaf].

PLATE: Copperplate engraving by E. Davis French, with inscription: | *A View of the* BATTERY *and* HARBOUR *of* New York, *and the* AMBUSCADE FRIGATE. | 1793. |; facing the title-page.

CONDITION: Size of leaf, 9½ × 6¹⁵⁄₁₆ inches. Bound in paper, uncut edges; in red morocco solander case.

This work was written to accompany the twelve views of New York City which compose the first series of the publications of the Society of Iconophiles.

ANDREWS, WILLIAM LORING.

NEW AMSTERDAM, NEW ORANGE, NEW YORK. NEW YORK, *Dodd, Mead and Company*, 1897. [20]

Octavo. One of 30 copies printed on Imperial Japan paper.

COLLATION BY SIGNATURES: 92 leaves, without signature-marks.

COLLATION BY PAGINATION: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[rubricated title]| NEW AMSTERDAM | NEW ORANGE | NEW YORK | A CHRONOLOGICALLY ARRANGED | ACCOUNT OF ENGRAVED VIEWS | OF THE CITY FROM THE FIRST | PICTURE PUBLISHED IN MDCLI | UNTIL THE YEAR MDCCC | BY | WILLIAM LORING ANDREWS | [colored vignette] | PUBLISHED AND FOR SALE BY | DODD, MEAD AND COMPANY, NEW YORK | ANNO DOMINI MDCCCXCVII |, p. [v.]; —[copyright notice], p. [vi.]; —[dedication, lines to the reader, contents, and list of illustrations], pp. [vii.]–xiv.; —[prefatory notes, with half-title], pp. [xv.]–[xxiii.]; —[blank], p. [xxiv.]; —[bibliography, with half-title], pp. [xxv.]–[xxxi.]; —[blank], p. [xxxii.]; —[half-title]| CHAPTER I |, p. [1]; —[poem by Fitz-Greene Halleck], p. [2]; —[text in 4 chapters, each with half-title, the first with heading] | NEW AMSTERDAM NEW | ORANGE NEW YORK | [5 lines] |, pp. 3–93; —[blank], p. [94]; —[appendix, with half-title], pp. [95]–[132]; —[half-title] | ADDENDA |, recto of unmarked leaf; —[blank], verso of unmarked leaf; —[text], pp. A–F; —| ERRATA |, p. F; —[index, with half-title], pp. [133]–142; —[device of the Gilliss Press], p. [143]; —[blank], p. [144].

PLATES: 5 portraits, 26 plates, 2 full-page illustrations in the text, 3 maps, 8 head-pieces, 7 tail-pieces, 7 initials, and vignette on the title-page, as called for in the list of illustrations. There are extra

full-page impressions of the frontispiece, the South West View of New York, head- and tail-pieces, and 7 engraved initials.

CONDITION: Size of leaf, 9 × 6⅝ inches. Bound in cloth, gilt top, other edges uncut.

ANDREWS, WILLIAM LORING.

FRAGMENTS OF AMERICAN HISTORY. NEW YORK, *Privately Printed*, 1898. [21]

Duodecimo. One of 30 copies printed on Imperial Japan paper.

COLLATION BY SIGNATURES: 44 leaves, without signature-marks.

COLLATION BY PAGINATION: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], pp. [iv.]–[v.]; —[colored engraving], p. [vi.]; —[rubricated title] | FRAGMENTS OF | AMERICAN | HISTORY | ILLUSTRATED SOLELY BY THE WORKS | OF THOSE OF OUR OWN ENGRAV- | ERS WHO FLOURISHED IN | THE XVIIITH CENTURY | [vignette] | PRIVATELY PRINTED | FOR | WILLIAM LORING ANDREWS | NEW YORK MDCCCXCVIII |, p. [vii.]; —[copyright notice], p. [viii.]; —[dedication], p. [ix.]; —[blank], pp. [x.]–[xi.]; —[engraving], p. [xii.]; —[list of illustrations], pp. xiii.–[xvi.]; —[list of engravers], p. [xvii.]; —[blank], p. [xviii.]; —[half-title], p. [1]; —[blank], pp. [2]–[3]; —[colored engraving], p. [4]; —[text], pp. 5–[69]; —[device of the Gilliss Press], p. [70].

PLATES: 2 portraits, 4 colored plates, 9 plates, 2 facsimile title-pages, and vignette on the title-page, as called for in the list of illustrations; in all 18 illustrations (4 in colors), reproductions of the original engravings by various photo-reproductive processes, mostly photogravures.

CONDITION: Size of leaf, 7⅜ × 5 inches. Bound in half light brown calf, gilt top, other edges uncut.

ANDREWS, WILLIAM LORING.

SEXTODECIMOS ET INFRA. NEW YORK, *Charles Scribner's Sons*, 1899. [22]

Small octavo. No. 7 of 12 copies printed on Imperial Japan paper.

COLLATION BY SIGNATURES: 68 leaves, without signature-marks (the first and last blank and genuine).

COLLATION BY PAGINATION: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], pp. [iv.]–[v.]; —[colored illustration], p. [vi.]; —[rubricated title, in imitation of an illuminated title-page] | Sextodecimos | et infra | William Loring Andrews | [vignette] | New York: Published by | Charles Scribner's Sons | Anno Domini: mdcccxcix |, p. [vii.]; —[copyright notice], p. [viii.]; —[dedication], p. [ix.]; —[blank], p. [x.]; —[list of illustrations], pp. xi.–xiii.; —[blank], p. [xiv.]; —[half-title], p. [1]; —[blank], pp. [2]–[3]; —[illustration], p. [4]; —[text], pp. 5–[106]; —[bibliography, with half-title], pp. [107]–117; —[device of the Gilliss Press], p. [118]; —[1 blank leaf].

PLATES: 27 plates, as called for in the list of illustrations.

CONDITION: Size of leaf, 7 1/16 × 4½ inches. Bound in paper, uncut edges.

In this work are given descriptions of a number of little tomes, which the author ventures to believe give a fairly complete view of a world of its own in which the bibliophile lives and moves and has a bodily portion of his being, and also demonstrates the fact that the art of book-making can be quite satisfactorily elucidated without recourse to books of larger dimensions than "sextodecimos et infra."

ANDREWS, WILLIAM LORING.

A TRIO OF EIGHTEENTH CENTURY FRENCH ENGRAVERS OF PORTRAITS IN MINIATURE. NEW YORK, 1899. [23]

Octavo. One of 161 copies printed on Imperial Japan paper.

COLLATION BY SIGNATURES: 72 leaves, without signature-marks (the last blank and genuine).

COLLATION BY PAGINATION: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], pp. [iv.]-[v.]; —[portrait of Bossuet], p. [vi.]; —[engraved title-page] | A TRIO | OF | EIGHTEENTH CENTURY | FRENCH ENGRAVERS | OF | PORTRAITS | IN MINIATURE. | FICQUET | SAVART | GRATELOUP. | WILLIAM LORING ANDREWS | NEW YORK MDCCCXCVIIII |, p. [vii.]; —[copyright notice], p. [viii.]; —[dedication, contents, note on the illustrations, and list of illustrations], pp. [ix.]-xv.; —[blank], p. [xvi.]; —[half-title] | INTRODUCTION |, p. [1]; —[blank], pp. [2]-[3]; —[reproduction of water-color], p. [4]; —[text of introduction], pp. 5-42; —[half-title] | A TRIO OF | EIGHTEENTH CENTURY | FRENCH ENGRAVERS OF | PORTRAITS | IN MINIATURE |, p. [43]; —[blank], pp. [44]-[45]; —[portrait of Voltaire], p. [46]; —[text], pp. 47-93; —[blank], p. [94]; —[half-title] | EXTRACTS FROM | "LA CALCOGRAFIA" | OF GIUSEPPE LONGHI | MILANO 1830 |, p. [95]; —[blank], pp. [96]-[97]; —[portrait of La Fontaine], p. [98]; —[text], pp. 99-107; —[blank], p. [108]; —[list of portraits, with half-title], pp. [109]-[118]; —[index, with half-title], pp. [119]-[124]; —[errata], p. [125]; —[device of the Gilliss Press], p. [126]; —[1 blank leaf].

PLATES: 1 water-color, 16 full-page illustrations, of which 15 are portraits, 10 illustrations in the text, and engraved title-page; all as called for in the list of illustrations.

CONDITION: Size of leaf, 8⅝ x 5½ inches. Bound in Japanese vellum paper, uncut edges.

This book contains: (1) An introduction, giving an account of the various methods of engraving on metal; (2) a trio of eighteenth-century French engravers, Étienne Ficquet, Pierre Savart, Jean-Baptiste de Grateloup; (3) extracts from *La Calcografia* of Giuseppe Longhi; and (4) a list of portraits engraved by Ficquet, Savart, and Grateloup. The introduction contains descriptions of the processes covered in line-engraving, stipple, etching, dry-point, soft-ground-etching, mezzotint, aquatint, color-print, xylography, and lithography, many of them being illustrated by beautiful examples of the processes described.

ANDREWS, WILLIAM LORING.

GOSSIP ABOUT BOOK COLLECTING. New York, *Dodd, Mead and Company,* 1900. 2 vols., octavo, viz.: [24]

VOL. 1.

COLLATION BY SIGNATURES: 55 leaves, without signature-marks.

COLLATION BY PAGINATION: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[rubricated title] | GOSSIP ABOUT | BOOK | COLLECTING | BY | WILLIAM LORING ANDREWS | VOLUME I | [vignette] | NEW YORK | PUBLISHED BY DODD, MEAD | AND COMPANY . . . M : : C : : M |, p. [v.]; —[copyright notice], p. [vi.]; —[27 lines of verse], p. [vii.]; —[blank], p. [viii.]; —[list of illustrations], p. [ix.]; —[blank], p. [x.]; —[half-title], p. [1]; —[blank], p. [2]; —[text, without heading], pp. 3–[98]; —[device of the Gilliss Press], p. [99]; —[blank], p. [100].

PLATES: 5 plates, as called for in the list of illustrations.

VOL. 2.

COLLATION BY SIGNATURES: 56 leaves, without signature-marks.

COLLATION BY PAGINATION: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[rubricated title, same as in Vol. 1, except volume-number], p. [v.]; —[copyright notice], p. [vi.]; —[list of illustrations], pp. vii.–viii.; —[half-title], p. [1]; —[blank], p. [2]; —[text, without heading], pp. 3–[83]; —[notice of completion of manuscript], p. [84]; —[appendix, with half-title], pp. [85]–[94]; —[index, with half-title], pp. [95]–[102]; —[device of the Gilliss Press], p. [103]; —[blank], p. [104].

PLATES: 7 plates, as called for in the list of illustrations. Copies of plates "II Italian Manuscript, XVI Century," and "VI Livre d'Heures, XV Century," printed on vellum, are inserted in addition to the regular plates in this volume.

CONDITION: Size of leaf, 8⅛ × 5 inches. Bound in paper, gilt tops, other edges uncut; in Japan paper wrappers.

This is one of 32 copies printed on Imperial Japan paper.

Much of the first volume is taken up with the author's reminiscences of John Allan, one of the most prominent book-collectors of his day. These are followed by interesting sketches of the well-known collectors of forty or fifty years ago, and of the sales of such of their treasures as came under the auctioneer's hammer. The author closes his book with his own experiences in book-collecting and comments on that pursuit.

ANDREWS, WILLIAM LORING.

JAMES LYNE'S SURVEY; OR, THE BRADFORD MAP OF THE CITY OF NEW YORK. New York, *Dodd, Mead & Company,* 1900. [25]

Octavo. One of 32 copies printed on Imperial Japan paper.

COLLATION BY SIGNATURES: 26 leaves, without signature-marks (the first blank and genuine).

COLLATION BY PAGINATION: [1 blank

leaf]; —[edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[rubricated title] | JAMES LYNE'S SURVEY | OR, AS IT IS MORE COMMONLY | KNOWN | THE BRADFORD MAP | A PLAN OF THE CITY OF NEW YORK AT THE | TIME OF THE GRANTING OF THE | MONTGOMERY CHARTER | IN 1731 | AN APPENDIX | TO AN ACCOUNT OF THE SAME | COMPILED IN 1893 BY | WILLIAM LORING ANDREWS | [seal of New York, in brown ink] | NEW YORK | DODD, MEAD & COMPANY | MDCCCC |, p. [v.]; —[copyright notice], p. [vi.]; —[quotation, 2 lines], p. [vii.]; —[blank], p. [viii.]; —[note, with heading] | ILLUSTRATIONS |, p. [ix.]; —[blank], p. [x.]; —[half-title] | THE BRADFORD MAP |, p. [xi.]; —[blank], p. [xii.]; —[text], pp. 3–[38]; —[device of the Gilliss Press], p. [39]; —[blank], p. [40].

MAPS: 3 facsimile folding maps, reproduced by the Bierstadt process, as called for in the list of illustrations, as follows:

[1] | A Plan of the City of NEW YORK from an actual Survey | Made by Iames Lyne | ; and below: | FACSIMILE OF THE BRADFORD MAP | ONE-HALF THE SIZE OF THE ORIGINAL | ; size, 87/8 × 10 15/16 inches; scale, 15/16 of an inch = 500 feet; facing the title-page.

[2] | A Plan of the City of NEW YORK from an actual Survey | Made by Iames Lyne | ; and below, at the left: | *Printed for D. T. Valentine's History of New York 1853, by Geo: Hayward: 120 Water Street, New-York.* | FACSIMILE OF A *SPECIMEN* LITHOGRAPHIC *COPY* OF THE BRADFORD MAP | ONE-HALF THE SIZE OF THE ORIGINAL | ; size, 8 9/16 × 11 inches; scale, 1 1/4 inches = 600 feet; facing p. 3.

[3] | A Plan of the City of NEW YORK from an actual Survey Anno Domini M,DCC,LV, | *By F. Maerschalck, City SURVEY* | *Presented to the New York Historical* | *Society by* | *John Pintard.* | 1850. | ; and below: | FACSIMILE OF THE DUYCKINCK MAP | ONE-THIRD THE SIZE OF THE ORIGINAL | ; size, 6 1/8 × 10 15/16 inches; scale, 9/10 of an inch = 500 feet; facing p. 8.

CONDITION: Size of leaf, 8 1/4 × 41 1/8 inches. Bound in cloth, uncut edges.

ANDREWS, WILLIAM LORING.

THE ICONOGRAPHY OF THE BATTERY AND CASTLE GARDEN

NEW YORK, *Charles Scribner's Sons*, 1901. [26]

Pott quarto. One of 135 copies printed on American hand-made paper.

COLLATION BY SIGNATURES: 32 leaves, without signature-marks.

COLLATION BY PAGINATION: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], pp. [iv.]–[v.]; —[colored illustration], p. [vi.]; —[rubricated title] | THE | ICONOGRAPHY | OF THE | BATTERY | AND | CASTLE GARDEN | BY | WILLIAM LORING ANDREWS | [vignette] | NEW YORK | CHARLES SCRIBNER'S SONS | M C M I | [enclosed by a single-rule border], p. [vii.]; —[copyright notice], p. [viii.]; —[preface], pp. ix. [x.]; —[list of illustrations], pp. xi.–[xvii.]; —[blank], p. [xviii.]; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. 3 [44]; —[device of the Gilliss Press], p. [45]; —[blank], p. [46].

PLATES: 20 plates, as called for in the list of illustrations. Two of the plates, one a folding plate, are in colors. All are reproductions from original plates, the relevé plates being reproduced by line and half-tone processes.

CONDITION: Size of leaf, 8 9/16 × 5 13/16 inches. Bound in cloth, gilt top, other edges uncut.

In this work are given about a score of views of the Battery and Castle Garden, from that of Montanus, in 1671, down to the year 1865.

ANDREWS, WILLIAM LORING.

PAUL REVERE AND HIS ENGRAVING. New York, *Charles Scribner's Sons*, 1901. [27]

Octavo. One of 35 copies printed on Imperial Japan paper of extra quality.

Collation by Signatures: 96 leaves, without signature-marks (the first blank and genuine).

Collation by Pagination: [1 blank leaf]; —[edition notice], recto of second leaf; —[colophon], verso of second leaf; —[half-title], recto of third leaf; —[blank], verso of third leaf; —[blank], p. [i.]; —[colored engraving of the Boston Massacre], p. [ii.]; —[engraved title-page] | PAUL REVERE | *AND HIS* | ENGRAVING | *BY* | WILLIAM LORING ANDREWS | NEW YORK | CHARLES SCRIBNER'S SONS | MCMI |, p. [iii.]; —[copyright notice], p. [iv.]; —[preface and list of illustrations], pp. v.–[xiv.]; —[half-title], p. [1]; —[blank], pp. [2]–[3]; —[portrait], p. [4]; —[text], pp. 5–[124]; —[half-title, in engraved scroll] | *APPENDIX* |, p. [125]; —[blank], p. [126]; —| LETTER FROM | *COL. PAUL REVERE* |, pp. 127–[139]; —| ACCOUNT OF CHRISTIAN REMICK |, pp. 140–[142]; —[blank], p. [143]; —[engraving of an Indian Gazette], p. [144]; —[explanation of engraving, with heading] | FROM THE | ROYAL AMERICAN MAGAZINE | FOR MAY, 1774 |, pp. 145–[146]; —[index, with half-title], pp. [147]–[157]; —[blank], p. [158]; —[bibliography, with half-title], pp. [159]–[171]; —[device of the Gilliss Press], p. [172].

Plates: Engraved title-page, 1 portrait, 17 full-page illustrations, 1 facsimile in the text, 8 head-pieces, and 8 tail-pieces.

Condition: Size of leaf, 9 7/16 × 6 7/16 inches. Bound in Japanese vellum, uncut edges.

The paste-downs on the insides of the covers are reproductions of Paul Revere's engraving of the Boston Massacre.

ANDREWS, WILLIAM LORING.

BIBLIOPEGY IN THE UNITED STATES. New York, *Dodd, Mead and Company*, 1902. [28]

Octavo. One of 36 copies printed on Imperial Japan paper.

Collation by Signatures: 78 leaves, without signature-marks.

Collation by Pagination: [edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], pp. [iv.]–[v.]; —[full-page illustration], p. [vi.]; —[engraved title] | BIBLIOPEGY | IN THE | UNITED STATES | AND | KINDRED SUBJECTS | BY | *WILLIAM LORING ANDREWS* | DODD, MEAD | AND COMPANY | *New York* | 1902 |, p. [vii.]; —[copyright notice], p. [viii.]; —[quotation, 5 lines], p. [ix.]; —[blank], p. [x.]; —[preface], pp. xi.–[xiv.]; —[blank], p. [xv.]; —[full-page illustration], p. [xvi.]; —[list of illustrations], pp. xvii.–[xx.]; —[half-title], p. [1]; —[blank], p. [2]; —[text], pp. 3–[124]; —[index, with half-title], pp. [125]–[129]; —[device of the Gilliss Press], p. [130].

Plates: Engraved title-page, 3 plates (colored, facing pp. 3, 111, and 116), 22 plates (5 colored) included in the pagination, 2 head-pieces, 2 tail-pieces, and 9 illustrations in the text. The title-page, 2 head-pieces, and 2 tail-pieces are each ac-

companied by a proof, printed on a separate leaf, of the same size as the book itself.

CONDITION: Size of leaf, 8¾ × 5½ inches. Bound in boards, gilt top, other edges uncut; with lettered paper slip cover.

This work is devoted to the book-making and binding of American books of the past. It opens with a plea for well made books, and the assertion is put forward that the art of book-making has not advanced in New York within the past fifty years.

ANDREWS, WILLIAM LORING, *editor.* Berners, Bernes, *or* Barnes, *Dame* Juliana. (*b.* c. 1388, *d.* ——.)

THE TREATYSE OF FYSSHYNGE WYTH AN ANGLE. NEW YORK, *Charles Scribner's Sons*, 1903. [28 A]

Small quarto. Printed in black-letter, with side-notes and rubricated initials and paragraph marks. One of 160 copies printed on hand-made paper.

COLLATION BY SIGNATURES: 48 leaves, without signature-marks (the first and last blank and genuine).

COLLATION BY PAGINATION: [1 blank leaf]; —[half-title], recto of second leaf; —[copyright notice], verso of second leaf; —[edition notice], recto of third leaf; —[quotation from John Dennys], verso of third leaf; —[introduction], pp. [i.]-xlv.; —[notice of the completion of the writing of the introduction], p. [xlvi.].

[Half-title] | The Treatyſe of | Fyſſhynge wyth an Angle | Attributed to | Dame Juliana Berners | , p. [xlvii.]; — [printer's device], p. [xlviii.]; —[text, with heading] | ℂ Here Begynnyth the Treatyſe of Fyſſhynge | wyth an Angle. | , pp. [xlix.] lxxxvi.; —[colophon], p. [lxxxvii.]; [blank], p. [lxxxviii.]; — [1 blank leaf].

ILLUSTRATIONS: Woodcuts on pp. xiv., xxxii., xxxiv., xxxv., [xlix.], lvi., lx., lxii., lxiv., lxv., lxxxiii., and lxxxvi.

CONDITION: Size of leaf, 8 × 5¾ inches. Bound in limp vellum, with ties, uncut edges. Title and printer's device in gilt on the front cover.

For another reprint of Dame Berners' book, see our No. 78.

ANDREWS, WILLIAM LORING.

AN ENGLISH XIX CENTURY SPORTSMAN AND BIBLIOPOLE. NEW YORK, *Dodd, Mead & Co.*, 1906. [28 B]

Octavo. One of 32 copies printed on Imperial Japan paper.

COLLATION BY SIGNATURES: 46 leaves, without signature-marks (the first blank and genuine).

COLLATION BY PAGINATION: [1 blank leaf]; —[edition notice], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], pp. [iv.]-[v.]; —[engraving], p. [vi.]; —[engraved title-page] | AN | English XIX Century | SPORTSMAN | Bibliopole | *And* | *Binder of Angling Books* | [vignette] | *By* | *William Loring Andrews* | NEW YORK | *Dodd, Mead & Co.* | MCMVI |, p. [vii.]; —[copyright notice], p. [viii.]; —[quotation from Cowper], p. [ix.]; —[blank], pp. [x.]-[xl.]; —[engraving], p. [xii.]; —[list of illustrations], pp. xiii.-[xviii.]; —[half-title], p. [1]; —[blank], p. [2]; —[quotation from "Songs

of the Chace"], p. [3]; — [blank], p. [4]; — [text, with heading] | THOMAS GOSDEN | [3 lines] |, pp. 5–[60]; — [engraving], p. [61]; — [blank], p. [62]; — [half-title] | APPENDIX |, p. [63]; — [blank], p. [64]; — [facsimile catalogue of engravings and books on angling, etc., on sale by Gosden, 1825], pp. [65]–[72].

PLATES: Engraved title-page and 13 plates (12 included in the pagination, 3 of them colored), and 3 illustrations in the text, all as called for in the list of illustrations.

CONDITION: Size of leaf, 8⅞ × 5⅝ inches. Bound in paper-covered boards, with title in gilt on the front cover, uncut edges.

Gosden's best claim to remembrance by posterity will no doubt rest upon his edition of *The Complete Angler* (our No. 51).

ANDREWS, WILLIAM LORING.

JACOB STEENDAM . . . A MEMOIR OF THE FIRST POET IN NEW NETHERLAND. NEW YORK, *Dodd, Mead and Company*, 1908. [29]

Small octavo. One of 115 copies printed on Van Gelder hand-made paper.

COLLATION BY SIGNATURES: 82 leaves, without signature-marks (the first two and the last blank and genuine).

COLLATION BY PAGINATION: [2 blank leaves]; — [edition notice], p. [i.]; — [blank], p. [ii.]; — [half-title], p. [iii.]; — [blank], pp. [iv.]–[v.]; — [portrait of Steendam], p. [vi.]; — [title] | JACOB STEENDAM | NOCH VASTER | A MEMOIR | OF THE | FIRST POET IN NEW NETHERLAND | WITH | TRANSLATIONS OF | HIS POEMS DESCRIPTIVE | OF THE | COLONY | [vignette map] | NEW YORK | DODD, MEAD AND COMPANY | MCMVIII |, p. [vii.]; — [copyright notice], p. [viii.]; — [contents], p. [ix.]; — [map], p. [x.]; — [prefatory notes], pp. xi. – xiv. ; — [half-title], p. [1]; — [facsimile title-page of the first collected edition of Steendam's poems], p. [2]; — [text], pp. 3 – 22 ; — [half-title] | BIOGRAPHICAL NOTES |, p. [23]; — [quotation from Drayton], p. [24]; — [text], pp. 25 – 29 ; — [coat of arms], p. [30]; — [half-title] | POEMS | ON | NEW NETHERLAND |, p. [31]; — [blank], p. [32]; — [title-page of the *Complaint of New Amsterdam*], p. [33]; — [blank], p. [34]; — [text], pp. 35 – 39; — [blank], p. [40]; — [title-page of *The Praise of New Netherland*], p. [41]; — [blank], p. [42]; — [text], pp. 43 – 54; — [half-title] | SPURRING-VERSES | [11 lines] |, p. [55]; — [blank], p. [56]; — [text], pp. 57 – 62 ; — [device of the Gilliss Press], p. [63]; — [blank], p. [64]; — [1 blank leaf].

PLATES: Portrait and map, as called for in our collation.

CONDITION: Size of leaf, 7¾ × 4⅞ inches. Bound in boards, uncut edges.

ANGLING. Oppianus. (*fl.* 2d century A.D.)

OPPIANI POETÆ ALIEUTICON SEU DE PISCIBUS. VENETIIS, *Bernardinus*, 1508. [30]

Small quarto. Printed with side-notes.

COLLATION BY SIGNATURES: a to r, each 4 leaves; s, 6 leaves (the last blank and genuine); total 74 unnumbered leaves. Leaf a 2 is marked a ii.

COLLATION BY PAGINATION: [title, as

reproduced; *See* No. 30*a*], recto of [a]; —[biography, with heading] | Vita Oppiani Laurentii Lippii Collenſis ad | Lauientium Medicem. |, verso of [a] to recto of a ii.; —[preface, with heading] | Laurentii Lippii Collẽſis procemiũ ſuper in / | terpretatione Oppiani ad Laurentiũ medicẽ. |, verso of a ii. to recto of [a 3]; —[argument of the first book, with heading] | Liber primus |, verso of [a 3]; —[text of the first book, with heading] | Interpretatio Oppiani Laurentii Lippii Col / | lenſis ad Laurentium Medicem. |, verso of [a 3] to recto of e 2; —[argument of the second book, with heading] | Argumẽtũ ſecũdi libri alieuticon Laurentii Lippii | Ad Magnificũ Virum Laurentiũ Medicẽ. |, recto and verso of e 2; —[text of the second book, with heading] | Interpretatio ſecũdi libri alieuticon Oppiani | Laurentii Lippii Collenſis. |, verso of e 2 to verso of h 2; —[argument of the third book, with heading] | Argumẽtũ tertii libri Oppiani per Laurẽtiũ Lip / | pium Collenſem Ad Laurentiũ Medicem: |, verso of h 2; —[text of the third book, with heading] | Interpretatio tertii libri alieuticon Oppiani | Laurentii Lippii collenſis. |, verso of h 2 to verso of l 2; —[argument of the fourth book, with heading] | Argumẽtum quarti libri Oppiani Laurẽtii Lippii | Collẽſis Ad magnificũ Virũ Laurẽtiũ Medicẽ. |, verso of l 2; —[text of the fourth book, with heading] | Oppiani liber q̃rtus traductus a Laurentio Lippio | Collẽſi Ad magnificũ Virũ Laurẽtiũ Medicẽ. |, verso of l 2 to verso of o 2; —[argument of the fifth book, with heading] | Argumẽtũ q̃nti libri Oppiani Laurẽtii Lippii Col | lenſis Ad magnificũ Virũ Laurẽtiũ Medicẽ. |, verso of o 2; —[text of the fifth book, with heading] | Oppiani Alieuticon Liber Quintus. |, recto of [o 3] to recto of [r 3]; —[verses, with heading] | Diſticha Laurentii Lippii Collenſis ad Magnificũ | Virum Laurentium Medicen Florentinum. |, recto of [r 3] to verso of [f 4]; —[complimentary verses, the first with heading] | Laurentius Petro carbonello | Hiſpano Regis Secretario. | [the second with heading] | Philippus Poſcus ad Lauren. | tium Lippiũ muſaꝝ amicũ. |, recto and verso of [f 5]; —[colophon and register, as reproduced; *See* No. 30*b*], verso of [f 5]; —[1 blank leaf], [f 6].

CONDITION: Size of leaf, 7⅝ × 5¼ inches. Bound in old limp boards.

Oppiani Poetæ Alieuticon ſeu de Piſcibus
Libri. V. E græco traducti.
Ad Antoninũ Impatorẽ.

Diſticha Laurentii Lippii Collenſis
Ad Laurentium Medicem:

Oppiani Poetæ Vita:

No. 30*a*. TITLE-PAGE OF OPPIANI POETÆ ALIEUTICON; 1508.

The work here described consists of 3500 lines of poetry, divided into five books, of which the first two treat of the natural history of fishes, and the others of the art of fishing.

This edition is not recorded by Westwood and Satchell, nor by Bethune. Oppianus, who flourished in the time of Severus (A.D. 198), was the author of the greatest work of antiquity on this subject. His father Agesilaus was exiled to Melita, and Oppianus, who accompanied him, in order to propitiate the emperor determined to produce a work of such merit as would gain him his desire. For this purpose he wrote three poems, one of which is the work here described. On the presentation of the poems to Caracalla, that emperor was so highly pleased that he remitted the banishment of the father and rewarded Oppianus with a gift in gold — a gold piece for every line of the poem. He did not long enjoy his success, dying at the early age of thirty.

The *Halieutica* is the best of his works, and is written in an elegant and graceful style. Bethune enlarges upon the merits of this writer in the *Bibliographical Note* to his edition of Walton and Cotton, New York [1886], Vol. 2, pp. xxi.–xxiv.

Philippus poſcus ad lectorem:

Laurentius Lippius Collenſis Vir utraq; lin/
gua apprime eruditus hoc diuinũ Oppiani
opus traduxit. Bernardinus Venetus impſſit:
ut eſſet ſtudioſis litterarũ utriuſq; induſtria
quantulacunq; acceſſio: Quapropter quod
Oppianũ o lector latinũ legis utriuſq; gra/
tias agas. Impreſſum Venetiis Anno ab hu/
manitate Chriſti. M.D.VIII. Pridie Kalen/
das Sextiles.

Cum Priuilegio.

Regeſtum operis.

a b c d e f g h i k l m n o p q r
omnes ſunt quaterni ſ uero eſt ternus.

No. 30*b*. Colophon and Register of Oppiani Poetæ Alieuticon; 1508.

ANGLING. Oppianus.

OPPIAN'S HALIEUTICKS. OXFORD, *Printed at the Theater*, 1722. [31]

Large octavo.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; A to Z, Aa to Ii, each 4 leaves; total 132 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; — | Imprimatur, | *ROB. SHIPPEN* | VICE-CAN. *OXON.* | *Feb.* 6. 1722.|, p. [ii.];—[title, as reproduced; *See* No. 31], p. [iii.];—[blank], p. [iv.]; —| TO THE | MOST HONOURABLE | THE | LORD MARQUIS | OF | CARNARVON. | [signed] | *My LORD,* | *Your LORDSHIP's* | *moſt Obedient* | *moſt Devoted* | *Humble Servant* | *John Jones.* |, pp. [v.]–[viii.]; — | An ACCOUNT | OF THE | LIFE and WRITINGS | OF | OPPIAN. |, pp. 1–13;—[blank], p. [14]; —[half-title] | OPPIAN's | HALIEUTICKS | PART I. | OF THE | NATURE of FISHES. | IN TWO BOOKS. | Tranſlated by Mr. DIAPER. | [quotation, 3 lines] |, recto of [B4];—[blank], verso of [B4];—[text, with heading] | THE | FIRST BOOK | OF | OPPIAN's | HALIEUTICKS. |, pp. 1–58;—[conventional tail-piece], p. 58;—[text, with heading] | THE | SECOND BOOK | OF | OPPIAN's | HALIEUTICKS. |, pp. 59–107;—[blank], p. [108];—[half-title] | OPPIAN's | HALIEUTICKS | PART II. | OF THE | FISHING | OF THE ANCIENTS | IN THREE BOOKS. | Tranſlated by JOHN JONES M. A. | Fellow of *Baliol* Coll. OXON. | [Greek quotation, 2 lines] |, p. [109];—[blank], p. [110];—[text, with heading] | THE | THIRD BOOK | OF | OPPIAN's | HALIEUTICKS. |, pp. 111–146;—[conventional tail-piece], p. 146;—[text, with heading] | THE | FOURTH BOOK | OF | OPPIAN's | HALIEUTICKS. |, pp. 147–183;—[conventional tail-piece], p. 183;—[text, with heading] | THE | FIFTH BOOK | OF | OPPIAN's | HALIEUTICKS. |, pp. 184–221;—[conventional tail-piece], p. 221;—[blank], p. [222];—[text, with heading] | A | CATALOGUE | OF THE | FISHES | Mention'd in OPPIAN. |, pp. 223–232;— | *FINIS.* |, p. 232;— | THE NAMES | Of the | SUBSCRIBERS. |, recto of Ii to recto of [Ii4]; — | *FINIS.* |, recto of [Ii4];—[blank], verso of [Ii4]. Page 227 is wrongly numbered 127.

CONDITION: Size of leaf, $9\frac{5}{8} \times 5\frac{15}{16}$ inches. Bound in the original boards, uncut edges.

OTHER COPIES.

Dyce Collection; Rylands; and Lenox Libraries.

REFERENCES.

Lenox Library, *Waltonian Collection* (1893), p. 37, No. 289; Bethune's edition of "*The Complete Angler*," 2 (1886): 180; same, *Bibliographical Note*, pp. xxi.–xxiii.; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 164.

The Risley copy, with ex-libris.

This is the only translation from the Greek into heroic verse of Oppian's work described in our previous number.

"Every one knows that no Employment has more intervals of Leiſure, and opportunities of Contemplation than that of *Fiſhing*; and *Suidas* obſerves that *Pan* was accounted the common God both of Fiſhers and Shepherds. If the Waters contain in them nothing but what is uncomfortable and dreadful, 'tis very ſtrange that *Ovid*, who naturally loved what was ſoft and agreeable, ſhould ever have made any Attempt in this kind; and that Mr. *Waller* ſhould have given us a Specimen of the *Halieutick* Strain in his *Battle of the ſummer Iſlands*." —p. 10.

OPPIAN'S HALIEUTICKS

OF THE

NATURE of FISHES

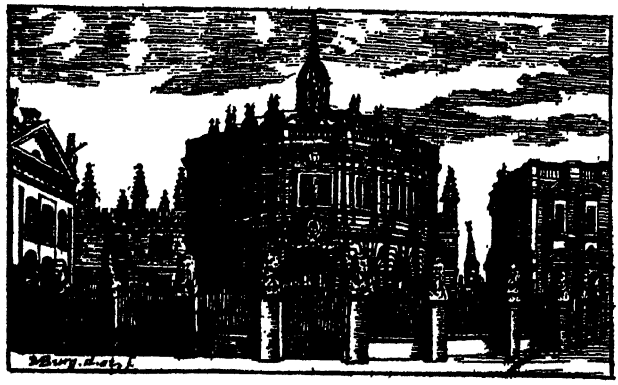
AND

FISHING of the ANCIENTS

IN V. BOOKS.

TRANSLATED from the GREEK,

With an Account of OPPIAN's Life and Writings, and a Catalogue of his Fishes.



OXFORD,

Printed at the THEATER, *An. Dom.* MDCCXXII.

No. 31. TITLE-PAGE OF OPPIAN'S HALIEUTICKS; 1722.

ANGLING. Boussuet, François. (*b.* 1520, *d.* 1572.)

DE NATVRA AQVATILIVM CARMEN. LVGDVNI, *Matthiam Bonhome*, 1558. 2 vols. in 1, octavo, viz.: [32]

VOL. 1.

COLLATION BY SIGNATURES: *a*, *b*, each 4 leaves; *c*, 2 leaves; *A* to *Z*, *Aa* to *Gg*, each 4 leaves; total 130 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 32], recto of [*a*];—[blank], verso of [*a*]; | Extrait du Priuilege du Roy. | [signed] | De Lomenie. | [dated] | . . . à Marchais le xxviij. iour de | Iuin, lan [1554] . . . | [colophon] | Et fut acheué d'Imprimer le preſent Epitome le 22. Iuin 1558. |, recto of [*a ij.*]; —[dedication, with heading] | [conventional head-piece] | ILLVSTRISSIMO | Principi Carolo Cardinali à Lotharingia | Franciſcus Bouſſuetus | Surregianus | s. | [12 lines of verse] |, verso of [*a ij.*]; —["Elegia" to the reader, with heading] | [conventional head-piece] | FRANCISCVS | Bouſſuetus Surregianus candido | & benuolo Lectori. |, recto of *a iij.* to verso of [*b iiij.*];—[conventional tail-piece], verso of [*b iiij.*];—[several short complimentary poems, the first with heading] | GABRIEL POMPONIVS CRESCENS | Auenion. in Franc. Bouſſueti Doct. Medici | Carmen. |, recto of *c* to verso of *c ij.*; —[text, with heading] | [conventional head-piece] | FRANCISCI | BOVSSVETI SVRREGIANI | IN LIBROS GVLIELMI RONDELE- | TII, DE HISTORIA AQVATILIVM | EPIGRAMMATA: |, pp. 1–240; — | FINIS. |, p. 240. Page 185 is wrongly numbered 18.

PLATE: 1 portrait; also 2 conventional head-pieces, 109 tail-pieces, 258 woodcuts, mostly of fishes, in the text, and vignette on the title-page.

VOL. 2.

COLLATION BY SIGNATURES: *aa* to *ss*, each 4 leaves; 1 folding leaf, with page-number 65, but without signature-mark, inserted between leaves *hh iiij.* and *kk i.*; total 69 numbered leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except that lines 6–9 are changed to read] | In Alteram partem vniuerſæ GVLIELMI RONDELE- | TII doctoris Medici, & Medicinæ in ſchola Monſpelienſi | profeſſoris Regij celeberrimi hiſtoriæ, quam de Aquatilibus | ſcripſit: Cum veris & natiuis eorum iconibus: Opuſculum | nunquàm hactenus typis excuſſum. |, p. [1]; —[privilege to print], p. [2];—[dedication, with heading] | ILLVSTRISS. PRINCIPI CLAVDIO | A' LOTHARINGIA, DVCI AVMALLIAE, | necnon in Burgundia chriſtianiſsimi Regis Henrici | ſecundi huius nominis clariſsimo Proregi, | Franciſcus Bouſſuetus | Surregianus S. , p. [3];—[verse, with heading] | [woodcut portrait of Boussuet] | IN AVTHORIS EFFIGIEM | STEPH. BOVSS. FRATRIS | CARMEN. |, p. [4];—[text, with heading] | [conventional head-piece] | FRANCISCI BOVSSVETI | SVRREGIANI IN LIBROS GV- | LIELMI RONDELETII, DE | HISTORIA AQVATILIVM. | EPIGRAMMATA. |, pp. 5–134;— | FINIS. |, p. 134;—[2 stanzas, the first with heading] | *IACOBI SECVRIVAGI BELGAE* | *Hendecaſyllabi.* |, p. 135. Page 22 is wrongly numbered 24; 54 is 45; and the numbers 71 and 72 are repeated in the pagination.

PLATES: 1 portrait; also 163 woodcuts, 49 tail-pieces, and vignette on the title-page.

CONDITION: Size of leaf, 7⅛ × 5½ inches. Bound in old mottled calf, gilt over mottled edges.

FRANCISCI

BOVSSVETI SVR-

REGIANI DOCTORIS MEDICI, DE NATVRA AQVATILIVM CARMEN,

In vniuerſam GVLIELMI RONDELETII doctoris Medici, & Medicinæ in ſchola Monſpelienſi profeſſoris Regij, quam de Piſcibus marinis ſcripſit hiſtoriam: Cum viuis eorum imagnibus, Opuſculũ nunc primùm in lucẽ emiſſum.



LVGDVNI,
APVD MATTHIAM BONHOME,
SVB CLAVA AVREA.

M. D. LVIII.

Cum Priuilegio Regis ad duodecim annos.

No. 32. Title-page of Boussuet's De Natvra Aqvatilivm Carmen; 1558.

This early work on fishes, an abridgment of Guillaume Rondelet's *De Piscibus Marinis*, Lyon, 1554, and *Universæ aquatilium Historiæ pars altera*, Lyon, 1555, is not to be found in Westwood and Satchell's *Bibliotheca Piscatoria* (1883), nor in Bethune's *Waltonian Library*, nor in his *Bibliographical Note, with Some Notices of Fishing and Books on Fishing before Walton*, appended to his edition of *The Complete Angler* [1886]. It is a pictorial history of fishes, the engravings being explained by short Latin verses, epigrammatical in form. The woodcuts are from Rondelet.

Boussuet was a distinguished physician and a mediocre poet, who was born at Seurre in Bourgogne and died at Tournus, June 26, 1572. He devoted his leisure to the study of the natural sciences.

ANGLING. Walton, Izaak. (*b.* 1593, *d.* 1683.)

THE COMPLEAT ANGLER. London, *by T. Maxey for Rich. Marriot*, 1653. [33]

Small octavo. First Edition.

Collation by Signatures: *A* to Q, each 8 leaves; R, 4 leaves (the last blank and lacking); total 132 leaves. Leaf G 4 is wrongly marked F 4.

Collation by Pagination: [title, as reproduced; *See* No. 33], recto of [*A*]; — [blank], verso of [*A*]; — | [type-ornament rule] | To the Right Worſhipful | JOHN OFFLEY | Of Madely Manor in the | County of *Stafford*, Eſq; | My moſt honoured Friend. | [signed] | Your moſt affectionate Friend, | and moſt humble Servant, | Iz. Wa. |, recto of *A* 2 to verso of *A* 4; — | [type-ornament head-piece] | To the | *Reader of this Diſcourſe:* | But eſpecially, | *To the* honeſt Angler. | [signed] | Iz. Wa. |, recto of [*A* 5] to verso of [*A* 7]; — [table of contents, beginning] | [type-ornament head-piece] | BEcauſe in this Diſcourſe of *Fiſh* and | *Fiſhing* I have not obſerved a me- | thod, which (though the Diſcourſe be | not long) may be ſome inconvenience to | the Reader, I have therefore for his eaſi- | er finding out ſome particular things | which are ſpoken of, made this follow- | ing Table. |, recto and verso of [*A* 8]; — [text, with heading] | [type-ornament head-piece] | The Complete | ANGLER. | or, | The contemplative Mans | RECREATION. | {Piscator. / Viator.} |, pp. 1–246; - | *FINIS.* |, p. 246; — [1 blank leaf], [R 4]. Page 70 is wrongly numbered 80; 71 is 81; 73 is 37; 74 is 84; 75 is 85; 78 is 88; and 79 is 89.

Plates: 6 small copperplates in the text, as follows:

[1] Trout; p. 71 (wrongly numbered 81).
[2] Pike; p. 148.
[3] Carp; p. 168.
[4] Tench; p. 177.
[5] Perch; p. 182.
[6] Barbel; p. 198.

With "The Angler's Song" (duet), words and music, on pp. 216 and 217; the latter printed upside down.

Condition: Size of leaf, 5 1/16 × 3 5/16 inches. Bound in the original calf, sprinkled edges; in olive green morocco solander case.

Other Copies.

British Museum; Bodleian; Rylands; Trinity College, Cambridge; Huth; Lenox; Frederick R. Halsey; J. G. Hecksher; Robert Hoe; J. Pierpont Morgan; Arnold Wood; and Levi Z. Leiter Libraries.

REFERENCES.

Hoe, *Catalogue*, 5 (1905) : 44; Wood, *Bibliography of "The Complete Angler"* (1900), p. 2; Marston, *Walton and Some Earlier Writers on Fish and Fishing* (1894), pp. 121, 136, 248; Lenox Library, *Waltonian Collection* (1893), p. 47, No. 358; Locker-Lampson, *Catalogue* (1886), p. 127; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 1; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 217; Huth, *Catalogue*, 5 (1880) : 1559; Lowndes, 5 (1869) : 2827; Hazlitt, *Hand-Book* (1867), p. 641.



Being a Diſcourſe of

FISH and FISHING,

Not unworthy the peruſal of moſt *Anglers*.

Simon Peter *ſaid, I go a* fiſhing; *and they ſaid, We alſo will go with thee.* John 21.3.

London, Printed by *T. Maxey* for RICH. MARRIOT, in S. *Dunſtans* Church-yard Fleet-ſtreet. 1653.

No. 33. TITLE-PAGE OF WALTON'S COMPLEAT ANGLER; 1ST EDITION; 1653.

Copies of this book are generally found in poor condition, most of them having been carried out in all kinds of weather in the pockets or creels of fishermen. The copy here described is probably one of the finest in existence. When the Rowfant

Library was purchased by Mr. Church he compared the present copy with the very fine one in that collection and retained it in preference to Locker-Lampson's, which was afterward acquired by William C. Van Antwerp and brought £1290 when sold with his library in March, 1907.

This is the First Edition of one of the most charming and popular idyls to be found in English literature, of which Andrew Lang writes:

> "Fair first editions, duly prized
> Above them all, methinks, I rate
> The tome where Walton's hand revised
> His wonderful receipts for bait."

Walton's name appears in this edition at the end of the dedication and of the preface, in its well known form "Iz. Wa." His full name does not appear upon the title-page until the edition of 1676. This First Edition was published in the beginning of the month of May, 1653, at eighteen pence. In the early copies struck off by Marriot the verses by Dr. Donne near the end of p. 245 read:

> "*And if contention be a ſtranger, then*
> *I'l nere look for it, but in heaven again.*"

"*contention*" being a misprint for "*contentment.*" Other variations to be found are as follows, the corrected form being placed in parentheses: recto of A 3, "*diligence*" ("*diligence*"); p. 68, "*field*" ("*fields*"); p. 88, "*Fordig*" ("*Fordidg*"); p. 152, "*Padoch*" ("*Padock*"); p. 151 has no side-note (has side-note, "*Topſel* of | *Frogs.*"); p. 71, wrongly numbered 81, has the engraving of the fish between lines 7 and 8 of the text (has it at the bottom of the page). Other misprints which escaped detection are noted by Westwood (*Chronicle of the "Compleat Angler"*; 1883, p. 2, *note*). The corrections above noted were probably made as the book was worked off the press, the volumes examined appearing to consist of mixed sheets.

"Very neat engravings of the trout, pike, carp, tench, perch, and barbel are inserted in the text. The engraver is unknown, but Pierre Lombart, a noted Frenchman then resident in this country [England] and engaged in illustrating books, and also Faithorne and Vaughan are possible candidates for the honour. We know that the last mentioned was employed by Marriot on other work. These plates, which are said, with little probability, to have been of silver, served for the first four editions, and were re-engraved in reverse, by a less artistic hand, for the fifth impression."

The word "Compleat" which appears on the engraved title-page is spelled "Complete" in the head-lines throughout the book.

Reprints of this First Edition were made by Elliot Stock in 1876, and by Alexander Murray in 1869.

Izaak Walton, the author of the *Compleat Angler*, was apprenticed to an ironmonger in London, and was engaged in business for himself in 1614. He early

began to write verses, making contributions to the books of his friends, from 1638 to 1661. He wrote several biographies, those of Dr. John Donne (1640) and of Sir Henry Wotton (1651) appearing before *The Compleat Angler*. He afterward wrote the lives of Richard Hooker (1665), George Herbert (1670), and Bishop Robert Sanderson (1678). His charming pastoral, *The Compleat Angler*, which has become one of the classics of English literature, first appeared in 1653, and he lived to see five editions of it published, the second of which he almost entirely rewrote. He died in 1683, and was buried in Winchester Cathedral.

"His book is aglow with human interest, and in *this* lies its ever-fresh, ever-enduring power to charm; he clothed the dry bones of a practical treatise on fishing with so attractive a garb of joyous love of nature and human nature, that he must indeed be a 'severe, sowre-complexioned' man who cannot love him."

"Of Walton's style the critic says: 'Walton, at any rate, in course of time, attained, at least in prose, to something which, if it may not be called style, was a very charming way of writing, all the more so that he has an innocent air of not knowing how it is done. . . . No man ever achieved, as Walton sometimes did, a simplicity which leaves criticism helpless by the mere light of nature alone.'"

"A writer in the Gentleman's Magazine (April, 1846) says after relating a conference with a bookseller, that he believes Walton's Angler to be the most popular book in the English language, after Josephus. This is exaggeration, for, to say nothing of Shakespeare, Pilgrim's Progress and Robinson Crusoe, on a fair search, would be found to be more generally known and appreciated; but the number of editions through which the Angler has passed, and is constantly passing, might very well have suggested the mistake."

ANGLING. Walton, Izaak.

THE COMPLEAT ANGLER. LONDON, *by T. Maxey for Rich. Marriot*, 1653 [1810]. [34]

Sixteenmo. Bagster's Reprint of the First Edition.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; a, 3 leaves; b, 4 leaves; B to P, each 8 leaves; Q, 3 leaves; 8 scattering leaves, without signature-marks; total 132 leaves.

COLLATION BY PAGINATION: [half-title] | THE | COMPLEAT ANGLER, | BY | ISAAC WALTON. | *LONDON: MDCCCX.* | Printed for S. BAGSTER, in the Strand. |, recto of first leaf;—[imprint] | Printed by Mercier and Chervet, | Bartholomew Close, London. |, verso of first leaf;—[title-page, verso blank, inserted as a plate] | *The* | *Compleat Angler* | *or the* | *Contemplative man's* | *Recreation.* | [inside the scroll reproduced from the First Edition] | Being a Discourse of | FISH and FISHING, | Not unworthy the perusal of most *Anglers.* | Simon Peter *said, I go a* fishing: *and they said, We* | *also wil go with thee.* John xxi. 3. | *London,* Printed by *T. Maxey* for RICH. MARRIOT, in | *S. Dunstans* Church-yard Fleet street, 1653. |;—[dedication to John Offley], recto of a to verso of [a 3];— | TO THE | *Reader of this Discourse:* | [2 lines] |, recto of b to verso of [b 3];—[table of contents, beginning] | BECAUSE in this Discourse . . . |, recto

and verso of [b 4]; — [text, with heading] | THE | COMPLETE | ANGLER, | [3 lines] |, pp. [1]–246; — | *FINIS.* | [imprint] |, p. 246; — [1 blank leaf], [Q 3]. Pages 216 and 217 have no page-numbers.

PLATES: 1 portrait and 7 plates, as follows:

Portrait of Walton, by Housman, published by J. Burns, Portman Street; inserted and mounted to size; facing the title-page.

Engraved and printed title-page; preceding leaf a.

Six engravings from silver plates; on pp. 71, 148, 168, 177, 182, and 198.

With "The Angler's Song" (duet), words and music, on pp. 215 and 216; the latter printed upside down.

CONDITION: Size of leaf, 6 × $4^{13}/_{16}$ inches. Bound in half brown crushed levant morocco, gilt top, other edges uncut; by Matthews.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 59; Wood, *Bibliography of "The Complete Angler"* (1900), p. 36; Lenox Library, *Waltonian Collection* (1893), p. 49, No. 375; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 48; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 224; Lowndes, 5 (1869): 2827.

In this word-for-word reprint of the First Edition the side-notes of the original edition are printed at the foot of the page.

"This is a reprint of Walton's First Edition [Bagster's Facsimile Edition, so-called], but scarcely to be called a facsimile. A portrait of Walton, engraved by Scott from the picture by Housman, is prefixed. The fish were engraved on silver, agreeably with the common credence on this subject. The stock of this edition shared the fate of the previous edition [Bagster's edition of 1808] and was partly consumed in the fire." Some copies were issued with the plates of the fish colored by hand.

ANGLING. Walton, Izaak.

THE COMPLEAT ANGLER. LONDON, *by T. M. for Rich. Marriot*, 1655. [35]

Small duodecimo. Second Edition.

COLLATION BY SIGNATURES: A to Q, each 12 leaves; total 192 leaves. Leaf C 4 is wrongly marked B 4; and E 4 has no signature-mark.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 35], recto of [A]; — [blank], verso of [A]; — | [type-ornament head-piece] | To the Right Worſhipful | JOHN OFFLEY | Of MADELY Manor in the | County of *Stafford*, Eſq; | My moſt honoured friend. | [signed] | Your moſt affectionate Friend, | and moſt humble Servant, | Iz. WA. |, recto of *A* 2 to verso of *A* 4; — | [type-ornament head-piece] | To the | READER of this Diſcourſe, | But eſpecially | To the honeſt *ANGLER*. | [signed] | I. W. |, recto of A 5 to recto of [A 8]; — [two single rules, with catchword | To | between], recto of [A 8]; — [blank], verso of [A 8]; — [commendatory verses by seven writers], recto of [A 9] to verso of [A 12]; — [text, with heading] | [type-ornament head-piece] | THE | COMPLETE ANGLER, | OR, | The Contemplative Mans | Recreation. |, pp. 1–355; — | *FINIS.* |, p. 355; — [blank], p. [356]; — | [type-ornament head-piece] | The CONTENTS. |, pp. [357]–[359]; — [blank], p. [360].

PLATES: 10 small copperplates in the text, as follows:

[1] Trout; p. 113.

[2] Pike; p. 203.



Being a Diſcourſe of RIVERS, and FISH-PONDS, and FISH, and FISHING.

Not unworthy the peruſal of moſt Anglers.

The ſecond Edition much enlarged.

John 21.3. *Simon Peter ſaith unto them, I go a fiſhing, they ſay unto him, We alſo go with thee.*

London, Printed by *T. M.* for *Rich. Marriot*, and are to be ſold at his Shop in St. *Dunſtans* Church-yard Fleetſtreet. 1655.

No. 35. TITLE-PAGE OF WALTON'S COMPLEAT ANGLER; 2D EDITION; 1655.

[3] Carp; p. 225.
[4] Bream; p. 234.
[5] Tench; p. 248.
[6] Perch; p. 253.
[7] Eel; p. 268.
[8] Barbel; p. 276.
[9] Loach; p. 321.
[10] Bullhead; p. 323.
With "The Angler's Song" (duet), words and music, on pp. 298 and 299; the latter printed upside down.

CONDITION: Size of leaf, 5¾ x 3 inches. Bound in old calf, gilt edges; in olive green morocco solander case. The title-page is backed; and the plate on p. 203 is slightly cut into; also the text on the lower portion of p. 251 and the music on pp. 298–299.

OTHER COPIES.

British Museum; Rylands; Huth; Lenox; Halsey; Hoe; and Leiter Libraries.

REFERENCES.

Hoe, *Catalogue*, 5 (1905) : 45; Wood, *Bibliography of "The Complete Angler"* (1900), p. 4; Marston (1894), p. 138; Lenox Library, *Waltonian Collection* (1893), p. 47, No. 359; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 11; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 218; *Bibliotheca Grenvilliana*, 2 (1842) : 787; Huth, Lowndes, and Hazlitt, as in No. 33.

In this edition, which is even rarer than the First, the book was almost entirely rewritten and very much enlarged, the 246 pages and 13 chapters of the First Edition being increased to 355 pages and 21 chapters. To the engravings of fish were added those of the bream, the eel, the loach, and the bullhead. The interlocutors in this edition are three in number, Piscator, Auceps, and Venator, the latter taking the place of Viator in the First. Commendatory verses by seven writers are for the first time inserted. The first, "To my dear Brother-in-law, Mr IZ Walton," is signed "Jo. Floud, Mr. of Arts;" the next, "C. H. Master of Arts," that is "Ch. Harvie" as given in 1676; then follow those by "Tho. Weaver, Master of Arts," "Edw. Povvel, Master of Arts," "Alex. Brome," "Rob. Floud, C.," and "Henry Bagley, Artium Magister."

Marston records in his interesting little volume on *Walton and Some Earlier Writers on Fish and Fishing* that while he was writing that book he examined a copy of Forer's revised and enlarged German translation of Conrad Gesner's great work on fish, and in it found the originals of the illustrations in Walton's *Angler*. Those added to this Second Edition were evidently taken from the same source. Conrad Gesner, author of *Historia Animatium*, 3 vols., folio, and a small volume, *Piscibus et Aquatilibus*, was a learned physician and naturalist of Zurich.

ANGLING. Walton, Izaak.

THE COMPLEAT ANGLER. LONDON, *by J. G. for Rich. Marriot*, 1661. [36]

Small octavo. Third Edition.

COLLATION BY SIGNATURES: A to S, each 8 leaves; total, 144 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 36], recto of [A]; —[blank], verso of [A]; — |[type-ornament head-piece]| *To the Right Worſhipfull* | *JOHN OFFLEY* | *Of* MADELY *Manor in the County* | *of* Stafford, *Eſq*; | *My moſt honoured Friend.* |[signed]| *Your moſt affectionate Friend,* | *and moſt humble Servant,* | IZ. WA. |, recto of A 2 to verso of A 3; —| To all Readers of this Diſcourſe, but eſpeci- | ally to the honeſt *ANGLER.* | [signed]| *I. W.* |, recto of A 4 to verso of [A 5]; —[commendatory verses by six writers], recto of [A 6] to verso of [A 8]; —[text, with heading]|[type-ornament head-piece]| THE | COMPLETE ANGLER, | OR, | The Contemplative Man's | Recreation. |, pp. 1–255; —[2 single rules], p. 255; —[blank], p. [256]; —[text in old English, with heading] |[type-ornament head-piece]| A SHORT | DISCOURSE | By way of | *POST-SCRIPT*, | Touching the | LAWES | OF | ANGLING. |, recto of S



BEING

A DISCOURSE

OF

Rivers, Fish-ponds, Fish and Fishing.

To which is added

The Laws of Angling: with a new Table of the Particulars in this Book.

The third Edition much enlarged.

London, Printed by *J. G.* for *Rich. Marriot*, at his Shop in St. *Dunstans* Church yard, *Fleet-street*. 1661.

No. 36. Title-page of Walton's Compleat Angler; 3d Edition; 1661.

to recto of S 4; — [two single rules, with signature-mark and catchword between], recto of S 4; — [blank], verso of S 4; — | THE CONTENTS. |, recto and verso of [S 5]; — [single rule, followed by catchword], verso of [S 5]; — [index, with heading] | *THE TABLE.* |, recto of [S 6] to verso of [S 8]; — | Errata. | . . . | *FINIS.* |, verso of [S 8]. Page 87 is wrongly numbered 78; and 223 is 233.

Plates: 10 small copperplates in the text, identically the same as in No. 35,

but on pp. 82, 150, 165, 171, 180, 184, 194, 199, 231, and 233.

With "The Angler's Song" (duet), words and music, on pp. 214 and 215; the latter printed upside down.

CONDITION: Size of leaf, 5 15/16 × 3 7/16 inches. Bound in old calf, sprinkled edges; in olive green morocco solander case.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 45; Wood, *Bibliography of "The Complete Angler"* (1900), p. 6; Marston (1894), p. 143; Westwood, *Chronicle* (1883), p. 12; Westwood and Satchell (1883), p. 218; Huth, 5 (1880): 1560; Lowndes and Hazlitt as in No. 33.

In this edition the changes in the body of the work are few and unimportant. The commendatory verses by Alexander Brome are omitted, and the chapter "Touching the Lawes of Angling" appears for the first time.

"The third edition," says the *Chronicle of the "Compleat Angler,"* "was issued in 1661, but before many copies had been sold and for some reason (not now discoverable, though possibly pecuniary), the sale of the book was transferred from Richard Marriot to Simon Gape ["neer the Inner Temple gate in *Fleetſtreet*"], by whom the remainder of the impression was sent forth with a fresh title-page." This reads: | [engraving and 3 lines as in the 1661 edition] | Rivers, Fiſh-ponds, Fiſh & Fiſhing. | To which is added, [in roman] | The Laws of Angling: With a new Table | [2 lines] | *London,* Printed for *R. Marriot,* and are to be ſold by *Simon* | *Gape* neer the Inner Temple gate in *Fleetſtreet.* 1664. |. Arnold Wood gives a facsimile of this title-page, in which the fourth line of the letter-press is longer than the second, and the rules between which the number of the edition is printed are much broken instead of being continuous, as in the 1661 title-page.

There is a copy of the 1664 edition in the Huth Library having the "Lawes of Angling" (leaves S to S 4), which seem to have been omitted in the copy described by Arnold Wood in his *Bibliography of "The Complete Angler"* (p. 9).

ANGLING. Walton, Izaak.

THE COMPLEAT ANGLER. LONDON, *for R. Marriot,* 1668. [37]

Small octavo. Fourth Edition.

COLLATION BY SIGNATURES: A to S, each 8 leaves; total 144 leaves. Leaves A 3 and P 4 have no signature-marks; and E 3 is wrongly marked B 3.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 37], recto of [A]; — [blank], verso of [A]; — |[two rows of type-ornaments]| *To the Right Worſhipfull* | *JOHN OFFLEY* | *Of* MADELY *Manor in the County* | *of* Stafford, *Eſq;* | *My moſt honoured Friend.* |[signed]| *Your most affectionate Friend,* | *and moſt humble Servant,* | Iz. WA. |, recto of A 2 to verso of [A 3]; — | To all Readers of this Diſcourſe, but eſpeci- | ally to the honeſt *ANGLER.* | [signed] | *I. W.* |, recto of A 4 to verso of [A 5]; — [commendatory verses], recto of [A 6] to verso of [A 8]; — [text, with heading] | [type-ornament rule] | THE | COMPLETE ANGLER, | OR, | The Contemplative Mans | Recreation. |, pp. 1 – 255; — [blank], p. [256]; — [text in old English, with heading] | [two rows of type-ornaments] | A SHORT | DISCOURSE | By way of | *POST-SCRIPT,* | Touching the | LAWES | OF | ANGLING. |, recto of S to recto of S 4; — [two single rules, with



BEING

A DISCOURSE

OF

Rivers, Fish-ponds, Fish, & Fishing.

To which is added,
The Laws of Angling : With a new Table
of the Particulars in this Book.

The fourth Edition, much corrected and enlarged.

London, Printed for *R. Marriot*, and are to be sold by *Charles Harper* at his Shop, the next door to the *Crown* near *Sergeants-Inn* in *Chancery-lane*, 1668.

No. 37. Title-page of Walton's Compleat Angler; 4th Edition; 1668.

signature-mark and catchword between], recto of S 4; —[blank], verso of S 4; — | THE CONTENTS. |, recto and verso of [S 5]; —[index, with heading] | *THE TABLE* |, recto of [S 6] to verso of [S 8]; — | *FINIS.* |, verso of [S 8].

Plates: 10 small copperplates in the text, identically the same as in No. 36.

With "The Angler's Song" (duet), words and music, on pp. 214 and 215; the latter printed upside down.

Condition: Size of leaf, 5¾ × 3$^{11}/_{16}$ inches. Bound in old calf, sprinkled edges; in olive green morocco solander case.

REFERENCES.

Hoe, *Catalogue*, 5 (1905) : 45; Wood, *Bibliography of "The Complete Angler"* (1900), p. 10; Westwood, *Chronicle* (1883), p. 13; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 219.

This edition is a mere paginary reprint of that of 1661, with the exception of the errata, which have been corrected in the text. The errors in pagination have also been corrected. This edition contains no very important changes. It was printed for Marriot, and sold by Charles Harper.

ANGLING. Walton, Izaak, *and* Cotton, Charles (*b.* 1630, *d.* 1687).

THE COMPLEAT ANGLER. LONDON, *for Richard Marriott*, 1676. [38]

Small octavo. Walton's Fifth Edition and Cotton's First Edition.

COLLATION BY SIGNATURES: A to T, each 8 leaves; V, 4 leaves (the last blank and genuine); *A*, 4 leaves; B to H, each 8 leaves; total 216 leaves. Leaf A 4 has no signature-mark; and F 3 of Part 2 is wrongly marked B 3.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 38 *a*], recto of [A]; —[blank], verso of [A]; — | [conventional head-piece] | To the Right worſhipful | *JOHN OFFLEY* | Of *Madely* Manor in the County | of *Stafford*, Eſq; | My moſt honoured Friend. | [signed] | *Your moſt affectionate Friend*, | *and moſt humble Servant*, | Iz. Wa. |, recto of A 2 to recto of [A 4]; — | To all Readers of this Diſcourſe, but eſpecially | to the honeſt *ANGLER*. | [signed] | *J. W.* |, verso of [A 4] to verso of [A 6]; —[commendatory verses], recto of [A 7] to recto of B 4; —[blank], verso of B 4; —[text, with heading] | THE | COMPLEAT ANGLER, | OR, THE | Contemplative MAN'S | RECREATION. | PART I. |, pp. 1–275; —[blank], p. [276]; —[text in old English, with heading] | [type-ornament head-piece] | A SHORT | DISCOURSE | By way of | *POST-SCRIPT*, | Touching the | LAWES | OF | ANGLING. |, recto of [T 7] to recto of V 2; —[blank], verso of V 2; — | THE | CONTENTS. |, recto and verso of [V 3]; — | *FINIS*. |, verso of [V 3]; —[1 blank leaf], [V 4].

[Blank], recto of [*A*]; — | Licenſed, | April 5. | 1676. | *Roger L'Eſtrange*. |, verso of [*A*]; —[title, as reproduced; *See* No. 38 *b*], recto of [*A* 2]; —[blank], verso of [*A* 2]; — | [conventional head-piece] | TO | My moſt Worthy | FATHER and FRIEND, | Mr. IZAAK WALTON | The Elder. | [signed] | Your moſt affectionate | Son and Servant | Charles Cotton. | [dated] | *Beriſford* 10th. | of *March* 167⅓. |, recto of *A* 3 to verso of [*A* 4]; —[text, with heading] | [type-ornament head-piece] | THE | COMPLEAT ANGLER; | OR, | The Contemplative Man's | Recreation. | PART. II. |, pp. 1–104; — | *To my moſt Honoured Friend*, | Charles Cotton, *Eſq*; | [signed] | *Your moſt affectionate* | *Father and Friend*, | Izaak Walton. | [dated] | London, *April.* | 29*th*. 1676. |, pp. 105–106; —[verses] | THE | RETIREMENT. |, pp. 107–111; — | FINIS. |, p. 111; —[advertisement of John Margrave], p. [112]. The verso of [T 8] is wrongly numbered 276.

PLATES: 10 small copperplates in the text, on pp. 86, 156, 172, 179, 189, 193, 203, 209, 244, and 245. The subjects are the same as those used in the former editions, but they are reëngraved in reverse.

CONDITION: Size of leaf, 5⅞ × 3⅝ inches. Bound in polished calf, gilt panelled sides with design in blind tooling, gilt edges; by Hering; in olive green morocco solander case.



PART. I.

BEING A

DISCOURSE

OF

Rivers, Fish-ponds, Fish* and *Fishing.

Written by *IZAAK WALTON.*

The Fifth Edition much corrected and enlarged.

LONDON,
Printed for *Richard Marriott*, *1676.*

No. 38 *a*. Title-page of Walton's Compleat Angler, Part 1; 5th Edition; 1676.

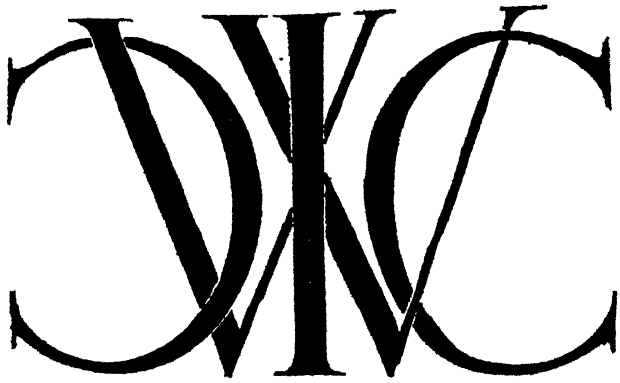
References.

Hoe, *Catalogue*, 5 (1905): 46; Marston (1894), pp. 144, 152–153, 157, 160; Lenox Library, *Waltonian Collection* (1893), p. 17, No. 124; p. 47, No. 362; Lockerr Lampson, *Catalogue* (1886), p. 20 (the second part bound separately); Westwood, *Chronicle* (1883), p. 14; Westwood and Satchell (1883), p. 219; Lowndes, 1 (1869): 533; 5: 2828.

THE
COMPLEAT ANGLER.

Being Instructions how to angle for a TROUT or GRAYLING in a clear Stream.

PART. II.



Qui mihi non credit, faciat licet ipse periclum:
Et fuerit scriptis æquior ille meis.

LONDON,
Printed for *Richard Marriott*, and *Henry Brome* in St. *Paul's* Church-yard, MDCLXXVI.

No. 38 *b*. Title-page of Walton and Cotton's Compleat Angler, Part 2; 1676.

The John Heugh copy, with ex-libris.

The scroll on the first title-page in this edition has been retouched, much to its detriment, and has the words "*The first part*" engraved below it. The First Edition of Cotton is sometimes, as in this case, bound with Walton, and sometimes separately. Lowndes says that "this treatise is frequently bound up with the third and fourth editions of Walton, and is reprinted with every subsequent edition."

This, the Fifth Edition, was the last that was published during Walton's lifetime. Marston says: "In many respects this is the most interesting of all the editions. It was the last Walton had to do with, and the first which contained his friend Charles Cotton's 'Instructions How to Angle for a Trout or Grayling in a Clear Stream,' written . . . as an addition to his work." "It is clear from his writings that Cotton, like Walton, was a staunch Royalist. Oldys says that, besides devoting himself to literature, he employed himself also in the delightful amusements of planting, gardening, and, above all, the sober recreation of angling, in which he became 'by long practice and experience most eminently expert.' It is to the fact that he loved angling and was acquainted with Izaak Walton that he owes most of his posthumous fame."

"Cotton appears to have asked Walton if he should supplement *The Compleat Angler* by some 'particular directions' how to angle for a trout or grayling in a clear stream, to which Walton agreed. . . . Cotton was an accomplished angler in the highest branches of the art; his instructions are so clear and practical that it is quite certain he wrote from personal experience, and in this respect his work is more original than some of the practical parts of Walton's. Indeed, it may be said, that, while Walton is the father of general anglers, Cotton is the apostle of the trout and grayling fisherman, and many of his instructions have been but little improved upon, even to the present day."

"It will be noticed that Cotton, in his letter to Walton, says he has endeavoured to accommodate the method of his work to Walton's — that is to say, has put it into the form of 'A Discourse' between 'Piscator Junior' (himself) and 'Viator.' I think he succeeded admirably, his imaginary conversations being almost as natural, and quite as instructive as those between the characters in Walton, while he never loses an opportunity of speaking in warmest praise of his old friend."

"That the friendship between Walton and Cotton, which found so charming an expression in their letters and works, was continued to the last, is proved by the fact that, in Walton's will, dated August 16th, 1683, among those named to receive a ring, with the motto 'A friend's farewell, I. W., obiit,' was 'Mr. Chas. Cotton,' — a fitting end to one of the most delightful episodes in literary history."

See also Walton, Cotton, and Venables, *Universal Angler* (our next number).

ANGLING. Walton, Izaak; Cotton, Charles; *and* Venables, Robert (*b.* 1612, *d.* 1687).

THE UNIVERSAL ANGLER. LONDON, *for Richard Marriott*, 1676. 3 parts in 1 vol., small octavo, viz.: [39]

WALTON *and* COTTON. *The Compleat Angler.* LONDON, 1676.

COLLATION BY SIGNATURES: Identically the same as in No. 38, but preceded by 2 leaves, without signature-marks.

COLLATION BY PAGINATION: [blank], recto of first leaf; — [title, as reproduced; *See* No. 38 *a*], verso of first leaf; — [title of *The Universal Angler*, as reproduced; *See* No. 39 *a*], recto of second leaf; — [blank], verso of second leaf; — [title, on lower half of page] | PART. I. | BEING A

| DISCOURSE | OF | Rivers, Fish-ponds, Fish & Fishing. | Written by *IZAAK WALTON.* | *The Fifth Edition, much corrected and enlarged.* | *London*, Printed for *R. Marriot*, and are to be sold by | *Charles Harper* at his Shop, the next door to the | *Crown* near *Sergeants-Inn* in *Chancery Lane*, 1676. |, recto of [A]; —[blank], verso of [A]; —[the remainder identically the same as in No. 38].

PLATES: 10 small copperplates in the text, identically the same as in No. 38.

VENABLES, ROBERT. *The Experienc'd Angler.* LONDON, 1676.

COLLATION BY SIGNATURES: A, 8 leaves (the first blank and genuine); B to G, each 8 leaves; H, 4 leaves (the last blank and genuine); total 60 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[title, as reproduced; *See* No. 39 *b*], recto of [A 2]; —[blank], verso of [A 2]; — | TO THE | *READER.* | [signed] | *Robert Venables.* |, recto of A 3 to verso of [A 6]; —[complimentary poem] | To the Author of the *Experienc'd Angler*, | By a Brother of the *Angle.* | [signed] | *T. B.* |, recto of [A 7]; — | THE | CONTENTS | OF THE | CHAPTERS. |, verso of [A 7]; —[letter] | TO HIS | *Ingenious Friend the* AUTHOR, | ON HIS | ANGLING Improv'd. | [signed] | Your humble and | thankfulServant, | *J. W.* |, recto and verso of [A 8]; —[text, with heading] | THE | EXPERIENC'D | ANGLER: | OR, | Angling Improv'd. |, pp. 1–96; —[index, with heading] | THE | TABLE. |, recto of H to verso of [H 3]; —[1 blank leaf], [H 4]. Leaves A 3 to [A 8] have been wrongly bound and are in the following order, viz.: A 4, A 3, [A 6], [A 5], [A 8], and [A 7].

PLATE: Engraved title-page, by F. H. Van Houe: | *THE* | *Experienc'd* | *Angler*, | *or* | *Angling* | *Improved.* | *Sold by Rich Marriott* |; facing the title-page.

There are also 10 engravings in the text, on pp. 50, 51, 52 (2), 53, 54, 55, 57, and 59 (2); these are from the same plates as those in Part 1.

CONDITION: Size of leaf, $5^{18}/_{16} \times 3^{9}/_{16}$ inches. Bound in old polished calf, marbled edges; in olive green morocco solander case.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 47; Dewar's edition of "*The Compleat Angler*," 1 (1902): lxi.; Wood, *Bibliography of* "*The Complete Angler*" (1900), p. 12; Bethune's edition of "*The Complete Angler*"; *Bibliographical Note*, 2 (1886): liii.; Westwood, *Chronicle* (1883), pp. 14, 15; Westwood and Satchell (1883), p. 219; Huth, *Catalogue*, 5 (1880): 1560.

This work consists of the Fifth Edition of Walton's *Compleat Angler*, the First Edition of Cotton's *Instructions how to angle for a Trout*, etc., and the Fourth Edition of Venables' *Experienc'd Angler*, bound together under the collective title *The Universal Angler*. The first and second of these are usually found bound together without the third (as in the preceding number).

"The final and crowning edition of Walton's life. This Fifth Edition contained a new and very important feature in Cotton's delightful 'Instructions how to angle for a Trout and a Grayling in a Clear Stream,' which was incorporated in the book by Walton himself, henceforth to form part and parcel of 'The Compleat Angler.' In some copies of this Fifth Edition, Colonel Venables' 'Experienc'd Angler: or Angling Improv'd' is to be found bound up with 'The Compleat Angler,' the whole having the name of 'The Universal Angler'; but the connection between 'The Compleat Angler' and 'The Experienc'd Angler' is only such as a book-binder can

THE
UNIVERSAL
ANGLER,
Made ſo, by
Three BOOKS
OF
FISHING.

The *Firſt*
Written by Mr. *IZAAK WALTON*;

The *Second*
By *CHARLES COTTON* Eſq;

The *Third*
By Col. *ROBERT VENABLES*.

All which may be bound together, or ſold each of them ſeverally.

LONDON,
Printed for *Richard Marriott*, and ſold by moſt Bookſellers. MDCLXXVI.

No. 39*a*. Title-page of Walton, Cotton, and Venables' Universal Angler; 1676.

make. Venables' book, like Walton's, was published by Richard Marriot, the First Edition appearing in 1662. Walton knew 'The Experienc'd Angler,' and wrote to Venables a letter beginning thus: 'Honoured Sir, — Though I never (to my knowledge) had the happiness to see your face, yet accidentally coming to a view of this Discourse before it went to the Press; I held myself obliged in point of gratitude for

THE
EXPERIENC'D
ANGLER:
OR,
ANGLING IMPROV'D.
BEING
A General Diſcourſe
OF
ANGLING.
Imparting the Apteſt ways and Choiceſt Experiments for the taking of moſt ſorts of FISH in *Pond* or *River*.

By Col. *ROBERT VENABLES*.

The Fourth Edition much Enlarged.

LONDON,
Printed for *Richard Marriot*, 1676.

No. 39*b*. Title-page of Venables' Experienc'd Angler; 4th Edition; 1676.

the great advantage I received thereby, to tender you my particular acknowledgment, especially having been for thirty years past not onely a lover but a practicer of that innocent Recreation, wherein by your judicious Precepts I find myself fitted for a higher Form.' This passage, by the way, raises one very interesting point, to which brief reference is made in 'A Walton Chronology.' If the Venables letter, as seems at least very likely, was written in 1662, Walton must have become an angler about

1632, when living in Chancery Lane, or not until he was nearly forty years of age. In that case 'The Compleat Angler' was the result, so far as the technical and purely angling portions of it were concerned, of an experience of twenty years."

"The union of Walton and Cotton has been perpetuated in all subsequent reprints, but Venables' treatise, which, though meritorious, belongs to another order of composition, has since been excluded. . . . Seven years later, [Walton] laid down his pen, as he had already laid aside his rod, for ever; and, full of years, and of such honours as befitted his meekness and his piety, was gathered to his rest."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLEAT ANGLER. London, *Henry Kent*, 1750. [40]

Duodecimo. Browne's First Edition.

Collation by Signatures: a, 8 leaves; A to N, each 12 leaves; O, 4 leaves; total, 168 leaves. Leaf B 3 has no signature-mark; and D 5 is wrongly marked D 4.

Collation by Pagination: [title, as reproduced; *See* No. 40], p. [i.]; — [blank], p. [ii.]; — | [conventional head-piece] | THE | Editor's PREFACE. | [signed] | MOSES BROWNE. | [dated] | *March* 16, 1749. |, pp. [iii.]–[ix.]; — [blank], p. [x.]; — | [conventional head-piece] | *The Author's* PREFACE. | To *all Readers* of this *Diſcourſe*, but eſpe- | cially to the honeſt ANGLER. | [signed] | ISAAC WALTON. |, pp. [xi.]–xiv.; — | [type-ornament rule] | THE | CONTENTS. |, pp. [xv.]–[xvi.]; — [text, with heading] | [woodcut head-piece] | THE | Compleat ANGLER: | OR, | Contemplative Man's Recreation. | PART I. |, pp. [1]–200; — | *The End of the Firſt Part.* | [conventional tail-piece] |, p. 200.

| THE | Compleat ANGLER: | OR, | Contemplative Man's Recreation. | PART II. | BEING | INSTRUCTIONS | How to angle for a | TROUT or GRAYLING | *in a clear Stream.* | By CHARLES COTTON, of *Berisford* | in the *Peak*, Eſq; | [Latin motto] |, p. [201]; — [blank], p. [202]; — [text, with heading] | [conventional head-piece] | THE | Compleat ANGLER: | OR, | Contemplative Man's Recreation. | PART II. |, pp. [203]–275; — [verses] | The RETIREMENT. |, pp. 275–278; — | *End of the Second Part.* | [conventional tail-piece] |, p. 278; — [text, with heading] | [conventional head-piece] | A SHORT | DISCOURSE | By Way of | *POSTSCRIPT*, | Concerning the | LAWS of ANGLING. | In a Letter to *Mr.* WALTON. |, pp. [279]–284; — | [conventional head-piece] | AN | APPENDIX. | [7 lines] |, pp. [285]–307; — | Short RULES | Concerning | 1. The *Tackle.* . . . | . . . |, pp. 307–312; — | [type-ornament head-piece] | INDEX. |, recto of O to verso of O 4; — | ERRATA. | [12 lines] | *FINIS.* | [conventional tail-piece] |, verso of O 4.

Plates: 6 plates, engraved by H. Burgh, with page-numbers at the top; facing the title-page and pp. [1], 33, 55, 222, and 239.

There are also 16 woodcuts in the text, on pp. [1], 40, 59, 112, 124, 129, 137, 140, 148, 153, 157, 158, 169, 171, 181, and 182. "The Angler's Song" (duet), words and music, occurs on p. 166.

Condition: Size of leaf, 6¼ × 3⅝ inches. Bound in half green crushed levant morocco, gilt edges; by Matthews.

References.

Hoe, *Catalogue*, 5 (1905): 48–50; Dewar's edition of "*The Compleat Angler*," 1 (1902): lxi.–lxii.; Wood, *Bibliography of "The Complete Angler"* (1900), p. 14; Marston (1894), p. 208; Lenox Library, *Waltonian Collection* (1893), p. 47, No. 363; Westwood, *Chronicle* (1883), p. 20; Westwood and Satchell (1883), p. 220.

THE

Compleat ANGLER:

OR,

Contemplative Man's Recreation.

In TWO PARTS.

CONTAINING,

I. A large and particular Account of Rivers, Fish-ponds, Fish, and Fishing: Written by the ingenious and celebrated Mr. ISAAC WALTON.

II. The best and fullest Instructions how to angle for a *Trout* and *Grayling* in a clear Stream. By CHARLES COTTON, Esq; and published by Mr. WALTON.

COMPRISING

All that has been accounted Valuable, Instructive, or Curious, that has ever appeared on this Subject.

Interspersed with

A Variety of practical Experiments; learned Observations; beautiful Descriptions; philosophical, moral, and religious Reflections; Pieces of innocent Mirth and Humour; poetical Compositions, *&c.* so as to render it entertaining to Readers of every Taste and Character whatsoever:

With Exact

REPRESENTATIONS of all the FISH, and the Addition of several COPPER PLATES, designed as an Embellishment to the Work.

Carefully and correctly published,
From the best Editions, with a Number of occasional Notes.

By MOSES BROWNE,
Author of PISCATORY ECLOGUES.

To which are added,

The *Laws* of *Angling*; and an *Appendix*, shewing at one View, the most proper *Rivers*, particular *Haunts*, *Baits*; their *Seasons*, and *Hours* in the Day of Biting; *General Directions in Practice*, for every Kind of *Fish* that is to be angled for; alphabetically disposed, in a Method peculiarly useful, and never yet attempted. With short RULES concerning the *Tackle*, *Baits*, the several Ways of *Fishing*, and *Weather* proper for ANGLING.

LONDON:

Printed and Sold by HENRY KENT, at the Printing-Office in *Finch-Lane*, near the *Royal Exchange*. MDCCL.

No. 40. TITLE-PAGE OF WALTON AND COTTON'S COMPLEAT ANGLER; BROWNE'S 1ST EDITION; 1750.

The Second and Third Editions of Walton's *Compleat Angler* edited by Moses Browne appeared in 1759 (our No. 41) and 1772 (our No. 43).

"It is somewhat curious that, although five editions of *The Compleat Angler* were called for between 1653 and 1676, no other edition appeared, or at any rate is

known, between that date and 1750, when Moses Browne edited a reprint of it, giving very poor copies of Walton's fish, but adding full-page illustrations by H. Burgh, some of which are, I think, very good, especially that of Trout Hall. The fishing-house must have been drawn from imagination. Browne was the author of *Piscatory Eclogues*, which contain some of the most poetical verses ever written in connection with angling, after those of J. D. [John Dennys, the author of *The Secrets of Angling*, who died in 1609]. There is plenty of verse about our art, but not too much poetry. Browne took the unpardonable liberty of correcting some of the 'inaccuracies' and 'redundancies' of the original, for which he has been mildly anathematised by Mr. Westwood in his *Chronicle of 'The Compleat Angler,'* to which work of more than a hundred pages I would again refer the reader who wishes to get full bibliographical descriptions of the various editions."

"Not content with making verbal alterations in Walton's text, and improving some verse which he correctly terms doggerel, he even tampers with John Dennys' fine lines quoted by Walton. Still, his edition has its merits, and his estimate of Walton and his work is so true and so well expressed as to make one regret all the more that he should have been so unwise as to attempt to 'file off something of that Rust and Uncouthness, which Time fixes on the most curious finished Things.' He added a well-compiled appendix of thirty pages, about rivers, haunts of fish, seasons, tackle, baits, etc."

In addition to the somewhat crude copies of Walton's plates, Browne's editions are illustrated by several additional scenes, as, the Meeting, the Otter Chase, the Milkmaid Singing, the fancy sketch of Cotton's fishing-house, and of Walton and Cotton fishing near the Peak.

"It is remarkable, also, that the scenes illustrated in Browne, with the exception of the otter hunt, and the very absurd frontispiece, have been among those [employed] in every illustrated edition since, so that sound judgment was shown in the selection."

"Browne's editing was done with gusto; unfortunately the whim took him to prune and polish his author's style; to suppress passages in his prose, to smooth down roughnesses in his rhymes, and to adapt him to the over-refined and artificial taste of the day, a sacrilege all reverent lovers of old Isaac will find it hard to condone."

Browne states in his preface that his edition was undertaken "at the Inſtigation of . . . Mr. Samuel Johnſon, who may probably, on another Occaſion, oblige the Publick with the Life of Mr. Walton." This last clause was dropped in his Second Edition. Browne's notes on the life of Walton are slight and inaccurate. Originally a pen-cutter, he early devoted himself to literary work, and was one of the chief poetical supporters of the *Gentleman's Magazine*. In his preface to the *Compleat Angler*, written at Olney, in Bucks, of which place he was rector, he shows that he cared greatly for Walton, and in some respects was well fitted for the work which Johnson advised him to take up. His chief fault seems to have been bad taste in changing and omitting passages in the original, which he felt obliged to restore in his Third Edition, 1772 (our No. 43).

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLEAT ANGLER. London, *Henry Kent*, 1759. [41]

Duodecimo. Browne's Second Edition.

Collation by Signatures: a, A to O, each 12 leaves; P, 6 leaves; total 186 leaves. Leaf N 4 has no signature-mark; and N 5 is wrongly marked N 4.

Collation by Pagination: [title, as reproduced; *See* No. 41], p. [i.]; — [blank], p. [ii.]; — | [type-ornament head-piece] | To the Right Worſhipful | JOHN OFFLEY, Eſq; | Of *Madely* Manor, in the County | of *Stafford*. | [signed] | *Your moſt affectionate Friend*, | *And moſt humble Servant*, | Iſaac Walton. |, pp. [iii.]–iv.; — | [type-ornament head-piece] | THE | Editor's PREFACE. | [signed] | Moses Browne. | [dated] | *Olney, Bucks*, | *Auguſt* 30, 1759. |, pp. [v.]–xiv.; — | *POSTSCRIPT*. | [signed] | *M. B.* |, pp. [xv.]–xviii.; — | [type-ornament head-piece] | *Mr.* Iſaac Walton's PREFACE. | To *all Readers* of this *Diſcourſe*, eſpecially | to the honeſt ANGLER. | [signed] | Isaac Walton. |, pp. [xix.]–xxii. [wrongly numbered xvii.]; — | [type-ornament rule] | THE | CONTENTS. |, pp. [xxiii.]–xxiv.; — [text, with heading] | [woodcut head-piece] | THE | Compleat ANGLER: | OR, | Contemplative Man's Recreation. | PART I. |, pp. [1]–216; — | *The End of the Firſt Part*. | [conventional tail-piece] |, p. 216.

| THE | Compleat ANGLER. | BEING | INSTRUCTIONS how to angle | for a TROUT or GRAYLING in | a *clear Stream*. | PART II. | *By* CHARLES COTTON, *of* Berisford | *in the* Peak, *Eſq*; | The Third EDITION, *improved with Notes, &c.* | [the Walton and Cotton cipher] | [Latin motto] | *LONDON*: | Printed and Sold by HENRY KENT, at the Printing- | Office in *Finch-Lane*, near the *Royal Exchange*. MDCCLIX. |, p. [217]; — [blank], p. [218]; — | [type-ornament head-piece] | To my moſt Worthy | FATHER and FRIEND | Mr. ISAAC WALTON | the Elder. | [signed] | Your moſt affectionate | Son and Servant, | CHARLES COTTON. | [dated] | Berisford, March | 10, 167§. | , pp. [219]–[220]; — [text, with heading] | [type-ornament head-piece] | THE | Compleat ANGLER: | OR, | Contemplative Man's Recreation. | PART II. |, pp. [221]–299; — [verses] | THE | RETIREMENT. |, pp. 300–303; — | *End of the Second Part*. | [conventional tail-piece] |, p. 303; — [blank], p. [304]; — [text, with heading] | [type-ornament head-piece] | A SHORT | DISCOURSE | By Way of | *POSTSCRIPT*, | Touching the LAWS that concern | ANGLING. , pp. [305]–310; — | [type-ornament head-piece] | AN APPENDIX. | [10 lines] |, pp. [311]–334; — | Short RULES | Concerning | I. The *Tackle*. . . . | [2 lines] |, pp. [335]–340; — | [type-ornament head piece] | INDEX. |, recto of P 3 to verso of [P 6]; — | *FINIS*. |, verso of [P 6]. Page xxii. is wrongly numbered xvii.

Plates: 10 plates; facing the title-page of Part 1, the title-page of Part 2, and pp. [1], 35, 56, 80, 168, 214, 241, and 260.

There are also 16 woodcuts in the text, on pp. [1], 41, 62, 119, 132, 137, 145, 148, 156, 161, 165, 166, 178, 179, 190, and 191.

Six of the plates were used in the edition of 1750 and have been reengraved for this edition, but without the artist's name attached; the other four are by H. Burgh. Those facing pp. 35, 56, 80, 168, 214, 241, and 260, are marked to face pp. 37, 61, 90, 187, 236, 262, and 282 respectively. "The Angler's Catch" occurs at p. 174.

Condition: Size of leaf, 6⅛ × 3⅝ inches. Bound in half green crushed levant morocco, gilt edges; by Matthews. The plate facing p. 56 has been mended by the insertion of matter from another plate; and the plates facing pp. 56, 168, and 214 are backed with paper.

THE
Compleat ANGLER:
OR,
Contemplative MAN's Recreation.

In TWO PARTS.

By the ingenious and celebrated
Mr. Iſaac Walton *and* Charles Cotton, *Eſq;*

I. *Being a* DISCOURSE *of* Rivers, Fiſh-Ponds, Fiſh, and Fiſhing.

II. INSTRUCTIONS *how to angle for* a Trout or Grayling in a *clear Stream.*

Correctly and very accurately publiſhed.

(With DRAUGHTS of all the FISH; ornamented with a Number of COPPER PLATES, and a great Variety of uſeful and copious Notes.)

By MOSES BROWNE,
Author of PISCATORY ECLOGUES, *&c.*

The SEVENTH EDITION,
Very much amended and improved.

With the LAWS that concern *Angling.*

And an APPENDIX,
Which ſhews at one VIEW,

The proper *Rivers, Haunts, Baits, Seaſons,* and *Hours of biting:* General Directions, *&c.* for every *Fiſh* that is to be angled for; *alphabetically* digeſted, in a Method ſingularly uſeful, and never yet attempted.

With SHORT RULES relating to the *Tackle, Baits,* ſeveral *Ways of Angling,* and Weather improper and proper for the Sport.

The Whole comprizing all that is Valuable, Inſtructing, or Curious, that has appeared on the Subject.

Peter ſaith unto them, I GO A FISHING; *they* ſay unto him, WE ALSO GO WITH THEE, *John* xxi. 3.

LONDON:
Printed and Sold by HENRY KENT, at the Printing-Office in *Finch-Lane,* near the *Royal Exchange.* MDCCLIX.

NO. 41. TITLE-PAGE OF WALTON AND COTTON'S COMPLEAT ANGLER; BROWNE'S 2D EDITION; 1759.

REFERENCES.

Wood, *Bibliography of "The Complete Angler"* (1900), p. 16; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 23; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), pp. 220, 221.

In this, Browne's Second Edition, the preface has been rewritten, and "Directions for the Sport" have been denoted by "particular Marks."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER: IN TWO PARTS. London, *for Thomas Hope*, 1760. [42]

Crown octavo. Hawkins' First Edition.

Collation by Signatures: A, a, b, each 8 leaves; c, 4 leaves; B to Z, Aa to Kk, each 8 leaves; Ll, 4 leaves; total 288 numbered leaves.

Collation by Pagination: [title, as reproduced; *See* No. 42], p. [i.]; — [blank], p. [ii.]; — | TO | *Edward Popham*, | OF | *Littlecot* in the County of | *Wilts*, Esq; | [signed] | *Your moſt obedient Servant*, | JOHN HAWKINS. | [dated] | *Twickenham*, | 10th *April*, 1760. |, pp. [iii.]–viii.; — | [conventional head-piece] Advertiſement. |, pp. ix.–x.; — | [conventional head-piece] | THE | LIFE | OF | Mr. *Izaak Walton*. |, pp. [xi.]–lvi.; — | [conventional head-piece] | To the Right Worſhipful | *JOHN OFFLEY*, | OF | MADELY Manor, in the County | of *Stafford*, Eſq; | My Moſt Honoured Friend. | [signed] | *Your affectionate Friend*, | *And moſt humble Servant*, | Iz. Wa. |, pp. [i.]–iv.; — | [conventional head-piece] | TO ALL | READERS | OF THIS | DISCOURSE | But eſpecially to the | HONEST ANGLER. | [signed] | J. W. |, pp. v.–x.; — [commendatory verses], pp. xi.–xxii.; — [text, with heading] | [woodcut head-piece] | THE | COMPLETE ANGLER: | OR, THE | Contemplative Man's Recreation. | [line of asterisks] | PART I. | [line of asterisks] |, pp. [1]–303; — | The END of the FIRST PART. |, p. 303; — [note], p. [304].

| THE | COMPLETE ANGLER: | PART II. | BEING | INSTRUCTIONS how to ANGLE for | a TROUT or GRAYLING in a clear Stream. | [the Walton and Cotton cipher] | [Latin motto] | *LONDON*. M.DCC.LX. |, p. [i.]; — [blank], p. [ii.]; — | [conventional head-piece] | SOME | ACCOUNT | OF THE | LIFE and WRITINGS | OF | *Charles Cotton*, Eſq; | In a LETTER to the EDITOR of | *The Complete Angler*. |, pp. [iii.]–xlviii.; — | [conventional head-piece] | To my moſt Worthy | FATHER and FRIEND, | Mr. *IZAAK WALTON*, | The ELDER. | [signed] | *Your moſt affectionate Son*, | *And Servant*, | Charles Cotton. | [dated] | *Beriſford*, 10th | of *March*, $167\frac{5}{6}$. |, pp. [i.]–iv.; — | [conventional head-piece] | TO | My moſt HONOURED FRIEND, | Charles Cotton, *Eſq*; | [signed] | Your moſt affectionate | Father and Friend, | Izaak Walton. | [dated] | London, | April 29th, 1676. |, pp. [i.]–ii.; — [verses] | [conventional head-piece] | THE | RETIREMENT. |, pp. [i.]–iv.; — [text, with heading] | [conventional head-piece] | THE | COMPLETE ANGLER: | OR, THE | Contemplative Man's Recreation. | PART II. |, pp. [1]–94; — | The END. |, p. 94; — [text in old English, with heading] | A SHORT | DISCOURSE | BY WAY OF | *POSTSCRIPT*, | TOUCHING THE | LAWS of ANGLING. |, pp. 95–108; — | [conventional head-piece] | APPENDIX. |, pp. 109–128; — | [conventional head-piece] | INDEX. |, recto of Ll to verso of [Ll 4].

Page 121 of Part 2 has the 2 inverted, "121".

Plates: Portrait and 15 plates, as follows:

Portrait of Cotton, by Sir Peter Lely, engraved by Ryland; facing the title-page of Part 2.

Fifteen plates, 10 of which are engraved by Ryland after designs by S. Wale and dated 1759, 3 are by Roberts, and 2 are music, as follows:

Frontispiece, facing the title-page; I., facing p. [1]; II., facing p. 56; III., facing p. 76; IV., facing p. 105; V. (music), facing p. 126; VI. (music), facing p. 236; VII., facing p. 237; VIII., facing p. 300; IX.–XI. (3 plates of fishing-tackle, etc., engraved by H. Roberts), facing p. [304]; XII. (2 views), facing p. 29, Part 2; XIII., facing p. 39, Part 2; XIV., facing p. 43, Part 2.

There are also numerous small copper-

THE

COMPLETE ANGLER:

OR,

Contemplative Man's Recreation.

BEING A

DISCOURSE

ON

RIVERS, FISH-PONDS, FISH, and FISHING.

In TWO PARTS.

The FIRST written by Mr. IZAAK WALTON,

The SECOND by CHARLES COTTON, Esq;

To which are now prefixed,

The LIVES of the AUTHORS.

ILLUSTRATED WITH

CUTS of the several Kinds of River-Fish, and of the Implements used in Angling, Views of the principal Scenes described in the Book.

AND

Notes Historical, Critical and Explanatory.

LONDON:

Printed *only* for THOMAS HOPE, at the *Bible* and *Anchor*, opposite the North Gate of the *Royal-Exchange*, *Threadneedle-Street*; and sold by him and SACKVILLE PARKER, at *Oxford*; RICHARD MATTHEWS, at *Cambridge*; and SAMUEL TRIMMER, at *Derby*. 1760.

No. 42. TITLE-PAGE OF WALTON AND COTTON'S COMPLETE ANGLER; HAWKINS' 1ST EDITION; 1760.

plate engravings of different kinds of fish in the text.

CONDITION : Size of leaf, 7$\frac{9}{16}$ × 4½ inches. Bound in half brown crushed levant morocco, gilt edges ; by Matthews.

REFERENCES.

Dewar's edition of "*The Compleat Angler*," 1 (1902) : lxii. ; Wood, *Bibliography of "The Complete Angler"* (1900), p. 18 ; Marston (1894), pp. 210–212 ; Bethune's edition of "*The Complete Angler*," 2 (1886) : 188 ; Westwood, *Chronicle* (1883), pp. 24, 27 ; Westwood and Satchell (1883), p. 221 ; Huth, *Catalogue*, 5 (1880) : 1560 ; Lowndes, *Bibliographer's Manual*, 5 (1869) : 2828.

This, Hawkins' First Edition, is a very important one. It was the first of a long series, of which four were brought out by Sir John Hawkins himself, in 1760 (our present number), 1766, 1775 (our No. 44), and 1784 (our No. 45), and two by his son, John Sidney Hawkins, in 1791, 1792 (our No. 46), and 1797 (our No. 47).

The illustrations, of imaginary angling scenes, are superior to Browne's, and were destined to appear in edition after edition of *The Complete Angler* for over a hundred and thirty years. The plates of music, as might be expected from an author of a history of music, are beautifully done, and to them "he added some most useful engravings of tackle, including a winch, of methods of splicing rods, of aquatic insects, artificial flies, etc." The annotations are copious, and have for the most part been retained in subsequent editions.

"He also added considerably to the 'Short Discourse by way of Postscript touching the Laws of Angling,' which was published first with the third edition of the *Angler*. He also gave in an appendix an extended list of flies and their dressings — some, I expect, from Bowlker. Above all, he reproduced Walton's text carefully," and added a portrait of Cotton. In general, his contributions to Waltonian knowledge are valuable, though by no means always accurate.

In the dedication, Hawkins, completely overlooking Moses Browne's edition of 1750, speaks of his satisfaction in "having restored to the world so valuable a work," and hopes that it may "once again introduce the authors to the acquaintance of persons of learning and judgment." His accounts of the lives of Walton and Cotton are the first reliable ones we have, and have been the basis of all later memoirs. "Hawkins was the first biographer of Walton in any tangible sense, and it is on his foundation that after workers in the same field have built up the fabric to fuller and more complete dimensions. That his memoir is meagre, insufficient, sometimes inexact, is true, but to judge justly of it we must judge leniently, remembering how many and great were the difficulties that beset the task and that baffled the seeker."

Mr. John Hawkins, afterward Sir John Hawkins (1719–1789), was an attorney and friend of Dr. Johnson, whose life he wrote. This edition of Walton was his first literary performance, excepting some contributions to periodicals. He afterward wrote a valuable history of music in five volumes. The appearance of his edition of Walton so soon after that by Browne led to "sundry skirmishes and passages of arms between the rival editors," but Browne's charges of plagiarism appear to have been unfounded. Hawkins' Second Edition, published in 1766, was a reprint of the First, the illustrations remaining the same. Wood gives facsimiles of the title-pages.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLEAT ANGLER. LONDON, *Richard and Henry Cauſton*, 1772. [43]

Duodecimo. Browne's Third Edition.

COLLATION BY SIGNATURES: a, A to P, each 12 leaves; Q, 6 leaves; total 198 leaves. Leaves a 3, a 4, C 4, C 5, F 5, O 3, and O 5 have no signature-marks; K 6 is wrongly marked K 5; L 6 is L 5; N 4 is N 5; O 4 is O 3; and I 6, M 6, and N 6 have signature-marks.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 43], p. [i.]; — [blank], p. [ii.]; — [dedication to John Offley], pp. [iii.]–iv.; — | [type-ornament head-piece] | *Mr.* Iſaac Walton's PREFACE. | To *all Readers* of this *Diſcourſe*, but eſpecially | to the honeſt ANGLER. | [signed] | I. W. |, pp. [v.]–viii.; — | [type-ornament head-piece] | THE | Editor's PREFACE. | [signed] | MOSES BROWN. |, pp. [ix.]–xix.; — [blank], p. [xx.]; — | *POSTSCRIPT.* | [signed] | *M. B.* |, pp. [xxi.]–xxii.; — | [type-ornament rule] | THE | CONTENTS. |, pp. [xxiii.]–xxiv.; — [text, with heading] | [woodcut head-piece] | THE | Compleat ANGLER: | OR, | Contemplative Man's Recreation. | PART I. |, pp. [1]–237; — | *The End of the Firſt Part.* |, p. 237; — [blank], p. [238].

| THE | Compleat ANGLER. | BEING | INSTRUCTIONS how to angle | for a TROUT or GRAYLING in a | *clear Stream.* | PART II. | *By* CHARLES COTTON, *of* Berisford | *in the* Peak, *Eſq*; | The Fourth EDITION *improved, with Notes, &c.* | [the Walton and Cotton cipher] | [Latin motto] | *LONDON:* | Printed and Sold by RICHARD and HENRY CAUSTON (Succeſſors | to the late Mr. HENRY KENT) at the Printing Office, No. 21, | *Finch-Lane*, near the *Royal Exchange.* M DCC LXXII. |, p. [239]; — [blank], p. [240]; — | [type-ornament rule] | To my moſt Worthy | FATHER and FRIEND | Mr. ISAAC WALTON | the Elder. | [signed] | Your moſt affectionate | Son and Servant, | CHARLES COTTON. | [dated] | Berisford, March | 10, 167⅝. |, pp. [241]–[242]; — [text, with heading] | [type-ornament head-piece] | THE | Compleat ANGLER: | OR, | Contemplative Man's Recreation. | PART II. |, pp. [243]–321; — [verses] | THE | RETIREMENT. |, pp. 322–325; — | *End of the Second Part.* |, p. 325; — [blank], p. [326]; — [text, with heading] | [type-ornament head-piece] | A SHORT | DISCOURSE | By Way of | *POSTSCRIPT*, | Touching the LAWS that concern | ANGLING. |, pp. [327]–332; — | [type-ornament head-piece] | AN | APPENDIX. |, pp. [333]–357; — | Short RULES |, pp. [358]–363; — [blank], p. [364]; — | [type-ornament head-piece] | INDEX. |, recto of Q 3 to verso of [Q 6].

PLATES: 10 plates, same as those in No. 41; facing the title-page, pp. [1], 37, 61, 90, 187, 236, title-page of Part 2, pp. 262 and 282.

There are also 16 woodcuts in the text, on pp. [1], 44, 68, 133, 147, 152, 161, 164, 174, 179, 183, 184, 199, 200, 211, and 212. "The Angler's Catch" occurs at p. 193.

CONDITION: Size of leaf, 6⅛ × 3⅝ inches. Bound in half green crushed levant morocco, gilt edges; by Matthews.

REFERENCES.

Wood, *Bibliography of "The Complete Angler"* (1900), p. 22; Westwood, *Chronicle* (1883), p. 28; Westwood and Satchell (1883), p. 222.

In this, Browne's Third and last Edition, he restored the passages which he had omitted in his previous editions, "except a few, that were objected to for their abſurdity, and were not Mr. *Walton's*, but Quotations from *Pliny*, *Dubartas*, and other credulous Writers: or his eaſy good Nature, at that yielding Age of eighty-three,

THE

Compleat ANGLER:

OR,

Contemplative Man's Recreation.

In TWO PARTS.

By the ingenious and celebrated

Mr. Isaac Walton, *and* Charles Cotton, *Esq*;

I. *Being a* Discourse *of* Rivers, Fish-Ponds, Fish, and Fishing:

II. Instructions *how to angle for a* Trout or Grayling *in a clear Stream.*

Correctly and very accurately published.

(With Draughts, of all the Fish; ornamented with a Number of Copper-Plates, and a great Variety of useful and copious Notes.)

By MOSES BROWNE,
Author of Piscatory Eclogues, *&c.*

The Eighth Edition,
With the Addition of all the Songs set to Music.

Also the Laws that concern *Angling.*

And an APPENDIX,

Which shews at one View,

The proper *Rivers, Haunts, Baits, Seasons,* and *Hours of biting:* General Directions, *&c.* for every *Fish* that is to be angled for; *alphabetically* digested, in a Method singularly useful, and never yet attempted.

With Short Rules relating to the *Tackle, Baits,* several *Ways of Angling,* and Weather improper and proper for the Sport.

The whole comprizing all that is Valuable, Instructing, or Chrious, that has appeared on the Subject.

Peter saith unto them, I GO A FISHING; *they* say unto him, WE ALSO GO WITH THEE, *John.* xxi. 3.
Walton's *own Motto to 1st. Edition.*

LONDON:
Printed and Sold by Richard and Henry Causton (Successors to the late Mr. Henry Kent) at the Printing Office, No. 21, *Finch-Lane,* near the *Royal Exchange.* M DCC LXXII.

No. 43. Title-page of Walton and Cotton's Compleat Angler; Browne's 3d Edition; 1772.

. . . made him submit to the letting be injudiciously inserted, in Condescension to some of his Friends." This refers to the unfortunate passage about monsters on p. 23.

This edition has twenty pages of additional matter, with "several very useful Notes of Direction." "The Songs, that are simple and natural, wrote with Humour and Character," says the editor, "I have endeavoured to make still more

agreeable, by indulging myſelf in an Inclination I found of ſetting each of them to Muſic, as they now for the firſt Time appear, and are my only public, and perhaps my laſt Attempt . . . in this Way."

The songs which in this edition are thus for the first time set to music are as follows: "The Milkmaid's Song," pp. 62–64; "The Milkmaid's Mother's Answer," pp. 65–66; "Coridon's Song," pp. 71–72; "The Angler's Song," pp. 74–76; "Herbert's Verses," pp. 99–100; "The Beggar's Song," pp. 106–108; "Donne's Verses," pp. 165–167; and "Piscator's Song," pp. 187–188.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *for John and Francis Rivington, and T. Caſlon,* 1775. [44]

Foolscap octavo. Hawkins' Third Edition.

COLLATION BY SIGNATURES: A, a to d, each 8 leaves (the last blank and genuine); B to Z, Aa to Ii, each 8 leaves; Kk, 2 leaves (the last blank and lacking); total 290 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 44], p. [i.]; —[blank], p. [ii.]; —[dedication to Edward Popham], pp. [iii.]–vii.; —[blank], p. [viii.]; — | ADVERTISEMENT. |, pp. ix.–x.; — | [conventional head-piece] | THE | LIFE | OF | Mr. ISAAC WALTON. |, pp. [xi.]–lvi.; —[dedication to John Offley], pp. [lvii.]–lx.; — | [conventional head-piece] | TO ALL | READERS | OF THIS | DISCOURSE, | But eſpecially to the | HONEST ANGLER. | [signed] | I. W. |, pp. lxi.–lxvi.; —[commendatory verses], pp. lxvii.–lxxviii.; —[1 blank leaf], [d 8]; —[text, with heading] | [conventional head-piece] | THE | COMPLETE ANGLER: | OR, THE | Contemplative Man's Recreation. | PART I. |, pp. [1]–303; —[note], p. [304].

| THE | COMPLETE ANGLER. | PART II. | BEING | INSTRUCTIONS how to ANGLE for | a TROUT or GRAYLING in a clear Stream. | [the Walton and Cotton cipher] | [Latin motto] | LONDON. MDCCLXXIV. |, p. [i.]; —[blank], p. [ii.]; — | [conventional head-piece] | SOME | ACCOUNT | OF THE | LIFE and WRITINGS | OF | CHARLES COTTON, Eſq; |, pp. [iii.]–xlviii.; —[letter from Cotton to Walton], pp. [xlix.]–lii.; —[letter from Walton to Cotton], pp. [liii.]–liv.; —[verses] | [conventional head-piece] | THE | RETIREMENT. |, pp. lv.–lviii.; —[text, with heading] | [conventional head-piece] | THE | COMPLETE ANGLER: | OR, THE | Contemplative Man's Recreation. | PART II. |, pp. [1]–94; —[text, with heading] | A SHORT | DISCOURSE | BY WAY OF | POSTSCRIPT, | TOUCHING THE | LAWS of ANGLING. |, pp. 95–108; —[appendix], pp. 109–128; —[index], recto of [Ii 6] to verso of Kk; —[1 blank leaf], [Kk 2].

PLATES: Portrait and 15 plates, the same as those in No. 42. Plates IX.–XI. face p. 302 instead of p. 304; and XII. faces p. 25, Part 2, instead of p. 29.

There are also numerous small copperplate engravings of different kinds of fish in the text.

CONDITION: Size of leaf, $6\frac{15}{16} \times 4\frac{1}{2}$ inches. Bound in old calf, sprinkled edges. Inserted after the second fly-leaf in front is a folding advertisement, verso blank, of Onesimus Ustonson, "the original fishing-rod and tackle maker." A portion of the right-hand margin is missing.

THE

COMPLETE ANGLER:

OR,

Contemplative Man's Recreation.

BEING A

DISCOURSE

ON

RIVERS, FISH-PONDS, FISH,
and FISHING.

IN TWO PARTS.

The FIRST written by

Mr. ISAAC WALTON,

The SECOND by

CHARLES COTTON, Esq;

Illustrated with upwards of

Thirty COPPER-PLATE CUTS of the several Kinds of RIVER-FISH, of the Implements used in ANGLING, and Views of the principal Scenes described in the Book.

To which are prefixed,

The LIVES of the AUTHORS.

AND

Notes Historical, Critical, and Explanatory.

By Sir JOHN HAWKINS, Knt.

THE THIRD EDITION.

LONDON:
Printed for JOHN and FRANCIS RIVINGTON, (N° 62) at the *Bible* and *Crown*, in *St. Paul's Church-Yard*; and T. CASLON, in *Stationers-Court*.

MDCCLXXV.

No. 44. TITLE-PAGE OF WALTON AND COTTON'S COMPLETE ANGLER; HAWKINS' 3D EDITION; 1775.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 53; Wood, *Bibliography of "The Complete Angler"* (1900), p. 24; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 31; Westwood and Satchell (1883), p. 222.

Hawkins' Second Edition is a reprint of his First. The date 1774 of the second title-page indicates that this edition was passing through the press during the latter part of that year and that the work was either postdated or not completed until early in 1775.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *for John, Francis, and Charles Rivington*, 1784. [45]

Post octavo. Hawkins' Fourth Edition. Chain-lines horizontal.

COLLATION BY SIGNATURES: A, a to d, each 8 leaves; e, 1 leaf; B to Z, Aa to Dd, each 8 leaves; Ee, 4 leaves; total 253 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 45], p. [i.];—[blank], p. [ii.];— | ADVERTISEMENT. |, pp. iii.–iv.;— | ADVERTISEMENT | To the FOURTH EDITION. |, pp. v.–vi.;— | [conventional head-piece] | THE | LIFE | OF | Mr. ISAAC WALTON. |, pp. [vii.]–lxii.;—[dedication to John Offley], pp. [lxiii.]–lxvi.;—[preface], pp. lxvii.–lxx.;—[commendatory verses], pp. lxxi.–lxxxii.;—[text], pp. [1]–267;—[notes], p. [268].

| THE | COMPLETE ANGLER. | PART II. | BEING | INSTRUCTIONS how to ANGLE for | a TROUT or GRAYLING in a clear Stream. | [the Walton and Cotton cipher] | [Latin motto] | LONDON. MDCCLXXXIV. |, p. [i.];—[blank], p. [ii.];—[life of Cotton], pp. iii.–xxiii.;—[blank], p. [xxiv.];—[letter from Cotton to Walton], pp. [xxv.]–xxviii.;—[letter from Walton to Cotton], pp. [xxix.]–xxx.;—[verses] | [conventional head-piece] | THE | RETIREMENT. |, pp. xxxi.–xxxiv.;—[text, with heading] | [conventional head-piece] | THE | COMPLETE ANGLER: | OR THE | Contemplative Man's Recreation. | PART II. |, pp. [1]–77;—[blank], p. [78];—[the laws of angling], pp. 79–90;—[appendix], pp. [91]–111;—[blank], p. [112];—[index], recto of [Dd 8] to verso of [Ee 4].

PLATES: Portrait and 15 plates, same as those in No. 42; facing the title-page to Part 1, pp. [1], 50, 68, 93, 110 (music), 208 (music), 209, 261, 268 (3), title-page to Part 2 (portrait), pp. 21, 30, and 36.

There are also numerous small copperplate engravings in the text.

CONDITION: Size of leaf, 7¾ × 5 inches. Bound in marbled boards, calf back, uncut edges.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 54; Wood, *Bibliography of "The Complete Angler"* (1900), p. 26; Westwood, *Chronicle* (1883), p. 32; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 223.

This was the last edition published during the lifetime of the editor, in which he says he was tempted to a revision, a correction of some mistakes, and the insertion of sundry such facts as he flattered himself would greatly improve it. He also amplified the notes and made additions to the life of Walton, and also "thought proper to give an account of Mr. Cotton, extracted chiefly from his own writings, less diffuse and

THE

COMPLETE ANGLER,

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Contemplative Man's Recreation;

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IN TWO PARTS;

The FIRST written by

Mr. ISAAC WALTON,

The SECOND by

CHARLES COTTON, Esq;

WITH

THE LIVES OF THE AUTHORS,

AND

NOTES HISTORICAL, CRITICAL, and EXPLANATORY.

By Sir JOHN HAWKINS, Knt.

THE FOURTH EDITION, with large ADDITIONS.

LONDON,
Printed for JOHN, FRANCIS, and CHARLES RIVINGTON,
(No. 62) at the Bible and Crown, St. Paul's Church-yard.
M.DCC.LXXXIV.

No. 45. TITLE-PAGE OF WALTON AND COTTON'S COMPLETE ANGLER; HAWKINS' 4TH EDITION; 1784.

desultory, but containing a greater number of interesting facts, and an ampler discussion of his character, than that which accompanied the former editions." For the memoir of Cotton by Oldys previously used is substituted a new one by Hawkins. An account of fish taken by a gentleman in Wales from 1753 to 1764 is added to the appendix, also an "Ecloga Piscatoria, a Metastasio, ut dicitur."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *for F. and C. Rivington*, . . . 1792. [46]

Octavo. Hawkins' Fifth Edition, Second Issue.

COLLATION BY SIGNATURES: Identically the same as in No. 45.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 46*a*], p. [i.]; — [blank], p. [ii.]; — | ADVERTISEMENT. |, p. iii.; — [advertisement to the Fourth Edition], pp. iv.–v.; — [advertisement to the Fifth Edition], p. vi.; — [life of Walton], pp. [vii.]–lxii.; — [dedication], pp. [lxiii.]–lxvi.; — [preface], pp. lxvii.–lxx.; — [commendatory verses], pp. lxxi.–lxxxii.; — [text], pp. [1]–267; — [notes], p. [268].

[Title-page of Part 2, as reproduced; *See* No. 46*b*], p. [i.]; — [blank], p. [ii.]; — [life of Cotton], pp. iii.–xxiii.; — [blank], p. [xxiv.]; — [dedication], pp. [xxv.]–xxviii.; — [letter from Walton to Cotton], pp. [xxix.]–xxx.; — [verses] | THE | RETIREMENT. |, pp. xxxi.–xxxiv. [wrongly numbered xxiv.]; — [text], pp. [1]–77; — [blank], p. [78]; — [the laws of angling], pp. 79–90; — [appendix], pp. [91]–111; — [blank], p. [112]; — [index], recto of [Dd 8] to verso of [Ee 4]. Page xxxiv. of Part 2 is wrongly numbered xxiv.

PLATES: Portrait and 11 numbered plates, as follows:

Portrait of Cotton, with inscription: | CHARLES COTTON *Esq*; | From an Original Painting in the | Posſeſsion of BROOKE BOOTHBY *Esq*; | *P. Lely Pinx. Ryland ſculp.* | Pub^d According to Act of Parliam^t 1759. |; facing p. iii. of Part 2.

Eleven numbered plates; facing the title-page and pp. 50, 67, 92, 110, 208, 261, [268] (3), and 21 (Part 2) respectively. Nos. I.–IV. and VII. are drawn by S. Wale, engraved by Ryland; Nos. V. and VI. are music; Nos. IX. and X. are engraved by Roberts; No. XI. is drawn by Smith and engraved by Ryland.

There are also 17 copperplates, representing various fish, and 5 woodcuts in the text.

Inserted before the frontispiece is an advertisement beginning: | To all LOVERS of ANGLING. | ONESIMUS USTONSON, | THE ORIGINAL | *Fiſhing-Rod and Tackle-Maker*, | AT THE | [woodcuts of a crown and a fish] | No. 205, the Corner of *Bell-Yard*, near *Temple-Bar*, | FLEET-STREET, *LONDON*: |; the verso is blank.

CONDITION: Size of leaf, 7 × 4⅝ inches. Bound in sprinkled calf, yellow edges. Page [ii.] bears inscription in ink: | *From George Heywood Fox* | *of his Majesty's Ship* | *The Formidable* | *To his Esteemed Friend* | *M. Robert Patten* | *9th May 1799* | "*Of Recreation there is none* | "*So free as Fishing is alone* | "*All other pastimes do no leſs* | "*Than mind and body both poſſeſs* | "*My hand alone my work can do* | "*So I can Fish and Study too.* |.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 55; Wood, *Bibliography of "The Complete Angler"* (1900), p. 30; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 37; Westwood and Satchell (1883), p. 223.



THE COMPLETE ANGLER,

OR

Contemplative Man's Recreation;

BEING A

DISCOURSE

ON

RIVERS, FISH-PONDS, FISH, and FISHING:

IN TWO PARTS;

The FIRST written by

Mr. ISAAC WALTON,

The SECOND by

CHARLES COTTON, Esq;

WITH

THE LIVES OF THE AUTHORS,

AND

NOTES HISTORICAL, CRITICAL, and EXPLANATORY.

By Sir JOHN HAWKINS, Knt.

THE FIFTH EDITION, with ADDITIONS.

LONDON,

PRINTED FOR F. AND C. RIVINGTON, G. G. J. AND J. ROBINSON, W. GOLDSMITH, J. AND J. TAYLOR, R. FAULDER, SCATCHERD AND WHITAKER, AND E. JEFFERY.

M.DCC.XCII.

No. 46*a*. TITLE-PAGE OF WALTON AND COTTON'S COMPLETE ANGLER; HAWKINS' 5TH EDITION, 2D ISSUE; 1792.

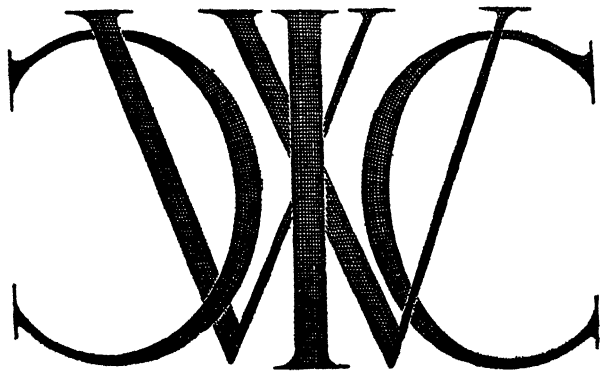
THE

COMPLETE ANGLER.

PART II.

BEING

INSTRUCTIONS how to ANGLE for a TROUT or GRAYLING in a clear Stream.



Qui mihi non credit, faciat licet ipse periclum:
Et fuerit scriptis æquior ille meis.

LONDON. MDCCXCI.

No. 46 *b.* TITLE-PAGE OF WALTON AND COTTON'S COMPLETE ANGLER, PART 2; HAWKINS' 5TH EDITION, 2D ISSUE; 1792.

This is the Second Issue of Hawkins' Fifth Edition, which is identically the same as the First Issue, except that the first title-page has the date 1792 instead of 1791. The greater part of the edition seems to have the title-page in this state, examples with the date 1791 being very rare. The earlier title-page is the same as that here reproduced, except the imprint, which reads: | LONDON, | PRINTED FOR J. F. AND C. RIVINGTON, | (NO. 62) ST. PAUL'S CHURCH-YARD. | M. DCC. XCI. | .

This edition was edited by Sir John's son, John Sidney Hawkins, who added small "corrections and additions," some left by his father on the margins of his copy of the previous edition, others made up from Sir John's memoranda and from the communications made by intelligent friends after his decease.

The title-page of the Second Part of the work still retains the date 1791. Four of the plates found in the previous editions were omitted in this.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *for F. and C. Rivington*, . . . 1797. [47]

Duodecimo. Hawkins' Sixth Edition.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks (the first blank and genuine); a, b, c, each 12 leaves; [d], 2 leaves; B to S, each 12 leaves; T, 6 leaves (the last blank and genuine); total 252 leaves. Leaf K 5 has no signature-mark.

COLLATION BY PAGINATION: [1 blank leaf], pp. [i.]–[ii.];—[title, as reproduced; *See* No. 47], p. [iii.];—[blank], p. [iv.];—| ADVERTISEMENT. |, pp. [v.]–vi.;—[advertisement to the Sixth Edition], pp. [vii.]–viii.;—[life of Walton], pp. [i.]–lvi.;—[dedication], pp. [lvii.]–lix.;—[blank], p. [lx.];—[preface], pp. lxi.–lxiv.;—[commendatory verses], pp. lxv.–lxxvi.;—[text], pp. [1]–262;—[notes], p. [263];—[blank], p. [264].

| THE | COMPLETE ANGLER. | PART II. | BEING | INSTRUCTIONS how to ANGLE for a | TROUT or GRAYLING in a clear Stream. | [the Walton and Cotton cipher] | [Latin motto] | LONDON. MDCCXCVII. |, p. [i.];—[blank], p. [ii.];—[life of Cotton], pp. iii.–xxiii.;—[blank], p. [xxiv.];—[dedication], pp. [xxv.]–xxvi.;—[letter from Walton to Cotton], pp. [xxvii.]–xxviii.;—[verses] | THE | RETIREMENT. |, pp. xxix.–xxxii.;—[text], pp. [1]–77;—[blank], p. [78];—[the laws of angling], pp. 79–90;—[appendix], pp. [91]–111;—[blank], p. [112];—[index], recto of T to verso of [T 5];—[1 blank leaf], [T 6].

PLATES: 5 numbered plates, as follows:

I. Music; facing p. 110.
II. Music; facing p. 204.
III. Fishing-tackle, etc.; facing p. [264].
IV. Fishing-tackle, etc.; facing p. [264].
V. Fishing-tackle, etc.; facing p. [264].

There are also 3 woodcuts in the text, on pp. x., 29, and (Part 2) p. 22.

CONDITION: Size of leaf, 7⅝ × 4½ inches. Bound in old calf, sprinkled edges. The binder has placed pp. lxxiii.–lxxvi. before the "Life of Walton," p. [i.].

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 55 (2, both large and small paper); Wood, *Bibliography of "The Complete Angler"* (1900), p. 32; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 37; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 223.

THE

COMPLETE ANGLER;

OR,

Contemplative Man's Recreation:

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A DISCOURSE

ON

RIVERS, FISH-PONDS, FISH, AND FISHING:

IN TWO PARTS.

THE FIRST WRITTEN BY

Mr. ISAAC WALTON,

THE SECOND BY

CHARLES COTTON, Esq.

WITH

THE LIVES OF THE AUTHORS,

AND

Notes Historical, Critical, and Explanatory.

By Sir JOHN HAWKINS, Knt.

THE SIXTH EDITION,

WITH ADDITIONS.

LONDON:

PRINTED FOR F. AND C. RIVINGTON, G. G. AND J. ROBINSON, J. AND J. TAYLOR, R. FAULDER, W. BENT, J. SCATCHERD, E. JEFFEREY, AND T. N. LONGMAN. 1797.

No. 47. Title-page of Walton and Cotton's Complete Angler; Hawkins' 6th Edition; 1797.

Fifty copies of this edition were printed on large thick paper. The Hoe *Catalogue* describes a copy with a half-title instead of a blank leaf, as in the one here described.

The Berners woodcut is to be found in the Fourth to Eighth editions inclusive.

There is a decided falling off in this edition, which has only five plates and three woodcuts in the text, many contained in the earlier editions being omitted. Westwood and Satchell call it "shabby and threadbare."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *for Samuel Bagster*, 1808. [48]

Quarto. Hawkins' Seventh and Bagster's First Edition.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; 1 to 10, each 4 leaves; 11, 2 leaves; 12 to 60, each 4 leaves; 61, 2 leaves (the last, probably blank, lacking); 17 scattering leaves, without signature-marks; total 259 leaves.

COLLATION BY PAGINATION: [title] | THE | COMPLETE ANGLER; | OR, | *CONTEMPLATIVE MAN's RECREATION:* | BEING | A DISCOURSE | ON | RIVERS, FISH-PONDS, FISH, AND FISHING. | IN TWO PARTS: | THE FIRST WRITTEN BY | MR. ISAAC WALTON; | THE SECOND BY | CHARLES COTTON, ESQ. | WITH | THE LIVES OF THE AUTHORS: | AND | NOTES HISTORICAL, CRITICAL, SUPPLEMENTARY AND EXPLANATORY; | BY SIR JOHN HAWKINS, KNT. | London: | PRINTED FOR SAMUEL BAGSTER, IN THE STRAND. | 1808. |, p. [i.]; —[blank], p. [ii.]; —[half-title] | THE | COMPLETE ANGLER. | [woodcut vignette] | The Seventh Edition. | WITH IMPROVEMENTS AND ADDITIONS, | *Both of Matter and Plates.* |, p. [iii.]; —[imprint], p. [iv.]; — | ADVERTISEMENT. |, pp. [v.]–vi.; —[advertisement to the Sixth Edition], pp. [vii.]–viii.; —[advertisement to the Seventh Edition], pp. [ix.]–x.; —[life of Walton], pp. 11–65; —[blank], p. [66]; —[dedication], pp. [lxvii.]–lxx.; —[preface], pp. 71–74; —[commendatory verses], pp. 75–87; —[blank], p. [88]; —[text], pp. [89]–345; —[blank], p. [346]; —[notes], pp. 347–348; —[1 blank leaf], pp. [349]–[350]; —[life of Cotton], pp. [351]–372; —[letter from Cotton to Walton], pp. [373]–374; —[letter from Walton to Cotton], pp. [375]–376; —[verses] | THE | RETIREMENT. |, pp. [377]–380; —[text], pp. [381]–464; —[the laws of angling], pp. 465–476; —[appendix], pp. [477]–503; —[blank], p. [504]; —[index], pp. [505]–516; —[1 leaf, probably blank], [61_2].

PLATES: 8 portraits on 2 plates, facing the title-page and p. 28; and 15 plates, engraved by Audinet, facing pp. 89, 137, 153, 176, 193 (music), 280, 288 (music), 339, [346] (3), 402, 412, 415, and 420.

There are also 3 woodcuts, on half-title and on pp. 20 and 115, and 17 small copperplates, on pp. 136, 157, 206, 213, 225, 240, 245, 252, 256, 264, 270, 275, 276, 296, 297, 314, and 315.

CONDITION: Size of leaf, $11^{15}_{16} \times 8^{3}_{4}$ inches. Bound in green crushed levant morocco, gilt top, other edges uncut; by Stikeman.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 56–59 (5, copies of each impression, two extra-illustrated); Dewar's edition of "*The Compleat Angler*," 1 (1902): lxii.; Wood, *Bibliography of "The Complete Angler"* (1900), p. 34; Marston (1894), p. 212; Lenox Library, *Waltonian Collection* (1893), p. 49, No. 372; Westwood, *Chronicle* (1883), pp. 39–41; Westwood and Satchell (1883), p. 224; Lowndes, 5 (1869): 2828.

"Bagster's present version," says Westwood (*Chronicle*, p. 39), "was also printed in royal octavo and quarto, and was, in all its forms, of a very comely presence. It is Hawkins *redivivus* as regards the notes and biographies, but the new editor (Bagster himself, we believe,) revised and made some additions to the former. The quarto copies were published at five guineas, and are now very rare, great part of the stock having perished in the fire at Bagster's warehouse. . . . Dr. Bethune, indeed, doubts whether the plates of fish have since been surpassed; but this we think an injustice to the series that illustrated the following edition. . . . It was probably about this period that angling-book collecting first took shape and consistence."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. London, *for Samuel Bagster*, 1808. [49]

Medium octavo. Hawkins' Seventh and Bagster's First Edition.

Collation by Signatures: 2 leaves, without signature-marks; a, B to E, each 8 leaves; *E, 2 leaves; F to Z, AA to FF, each 8 leaves; GG, 4 leaves; HH, 2 leaves (the last lacking); 16 scattering leaves, without signature-marks; total 258 leaves.

Collation by Pagination: [half-title] | THE | COMPLETE ANGLER. | [vignette] | The Seventh Edition. | *With Improvements and Additions, both of Matter and Plates.* |, recto of first leaf; —[imprint], verso of first leaf; —[title] | THE | COMPLETE ANGLER; | OR, | *Contemplative Man's Recreation:* | BEING | A DISCOURSE | ON | RIVERS, FISH-PONDS, FISH, AND FISHING. | IN TWO PARTS: | THE FIRST WRITTEN BY | Mr. ISAAC WALTON; | THE SECOND BY | CHARLES COTTON, Esq. | WITH | THE LIVES OF THE AUTHORS: | AND | NOTES HISTORICAL, CRITICAL, SUPPLEMENTARY AND EXPLANATORY; | BY SIR JOHN HAWKINS, KNT. | London: | PRINTED FOR SAMUEL BAGSTER, IN THE STRAND. | 1808. | , recto of second leaf; —[blank], verso of second leaf; — | ADVERTISEMENT. |, pp. [i.]–ii.; —[advertisement to the Sixth Edition], pp. [iii.]–iv.; —[advertisement to the Seventh Edition], pp. [v.]–vi.; —[life of Walton], pp. 7–61; —[blank], p. [62]; —[dedication], pp. [lxiii.]–lxvi.; —[preface], pp. 67–70; —[commendatory verses], pp. 71–83; —[blank], p. [84]; —[text], pp. [85]–472; —[appendix], pp. [473]–499; —[blank], p. [500]; —[index], pp. [501]–512. Page 81 has no page-number; and the numbers 345 and 346 are omitted in the pagination.

Plates: 17 full-page copperplate engravings by Audinet, 15 of which are after drawings by S. Wale, and 2 after Samuel, as follows: 8 portraits, on 2 plates, facing the title-page and p. 24; 15 plates, facing pp. [85], 133, 149, 172, 189 (music), 276, 285 (music), 335, [342](3), 398, 411, 415, and 416.

There are also 3 woodcuts (on half-title and on pp. 16 and 111) and 17 small copperplates, on pp. 132, 153, 202, 209, 221, 236, 241, 248, 252, 260, 266, 271, 272, 292, 293, 310, and 311.

Inserted, as an extra-illustration, is a portrait of Nicholas Laneare, published by T. Gosden; facing p. 189.

Condition: Size of leaf, 9⅛ × 5¾ inches. Bound in green crushed levant morocco, gilt edges. Pages 309–312 are bound between pp. 314 and 315.

This is the octavo edition of our previous number, from which it slightly differs in the collation. It is the Hawkins edition, in which the notes were revised by Bagster,

and some additions were made. The volume certainly carries out the promise of the half-title with respect to its promised "Improvements and Additions, both of Matter and Plates." "Walton's punctuation has been altered, so that he may be 'rendered everywhere perspicuous by a punctuation accommodated to his style.'" Wale's drawings were reëngraved by Philip Audinet, who also executed on copper seventeen very excellent engravings of fish from fresh-taken specimens, which appear in the text. New views of Pike Pool and of Cotton's fishing-house, "taken by Mr. Samuel," are among the illustrations.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *for Samuel Bagster, by R. Watts*, 1815. [50]

Royal octavo. Hawkins' Eighth and Bagster's Second Edition.

COLLATION BY SIGNATURES: [A], 6 leaves; B to Z, 2A, BB to GG, each 8 leaves; 4 leaves, without signature-marks; 30 scattering leaves, without signature-marks; total 272 leaves.

COLLATION BY PAGINATION: [half-title] | [facsimile of scroll of title-page of the First Edition] | BAGSTER'S SECOND EDITION, | *Being the* EIGHTH *of this Work*: | WITH IMPROVEMENTS AND ADDITIONS. | [the Walton and Cotton cipher] |, recto of [A]; —[blank], verso of [A]; —[title] | THE | COMPLETE ANGLER, | OR | *Contemplative Man's Recreation*: | BEING | A DISCOURSE | ON | RIVERS, FISH-PONDS, FISH, AND FISHING. | IN TWO PARTS: | THE FIRST WRITTEN BY | MR. IZAAK WALTON, | THE SECOND BY | CHARLES COTTON, ESQ. | WITH THE | LIVES OF THE AUTHORS: | AND | NOTES, HISTORICAL, SUPPLEMENTARY, AND EXPLANATORY, | BY SIR JOHN HAWKINS, KNT. | AND | THE PRESENT EDITOR. | *LONDON*: | PRINTED FOR SAMUEL BAGSTER, IN THE STRAND, | By R. Watts, at Broxbourne, on the River Lea, Herts. | MDCCCXV. |, p. [1]; —[blank], p. [2]; —[advertisement to Hawkins' First Edition], p. [3]; —[advertisement to Hawkins' Sixth Edition], p. [4]; —[advertisement to Hawkins' Seventh Edition], pp. [5]-[6]; —[advertisement to Hawkins' Eighth Edition], p. [7]; —[list of plates], pp. [8]-[10]; —[life of Walton], pp. [11]-64; —[dedication], pp. [65]-[66]; —[preface], pp. [67]-[70]; —[commendatory verses], pp. [71]-[80]; —[text], pp. [81]-368; —[notes], pp. [369]-370; —[life of Cotton], pp. [371]-390.

| THE | COMPLEAT ANGLER: | BEING | INSTRUCTIONS HOW TO ANGLE | FOR A | TROUT OR GRAYLING, | IN A CLEAR STREAM: | PART II. | [Walton and Cotton cipher] | [Latin motto] | *LONDON*: | PRINTED FOR RICHARD MARRIOTT, AND HENRY BROME, | IN ST. PAUL'S CHURCH-YARD. | MDCLXXVI. |, p. [391]; —[blank], p. [392]; —[letter from Cotton to Walton], pp. [393]-[394]; —[letter from Walton to Cotton], pp. [395]-[396]; —[verses] | THE RETIREMENT. | , pp. [397]-[399]; —[blank], p. [400]; —[text], pp. [401]-487; —[the laws of angling], pp. [488]-497; —[appendix], pp. [498]-514; —[index], recto of [FF 7] to verso of [GG 8]; —[publisher's advertisement], pp. [i.]-[vii.]; —[blank], p. [viii.].

PLATES: 2 portraits, 12 plates, 5 woodcuts, and 33 copperplate engravings; all as called for in the list of plates.

CONDITION: Size of leaf, 9 1/16 × 5 5/8

inches. Bound in the original boards, edges uncut and unopened. With title-label lettered : | WALTON'S | *Complete* | ANGLER. | BAGSTER'S | SECOND EDITION. | WITH ADDITIONS | BOTH OF NOTES | and | PLATES. | *** Thirty-nine of the Pla[tes are] | newly engraved. | *Price* 24*s. boa*[*rds.*] | .

REFERENCES.

Hoe, *Catalogue*, 5 (1905) : 60 ; Dewar's edition of "*The Compleat Angler*," 1 (1902) : lxii. ; Wood, *Bibliography of* "*The Complete Angler*" (1900), p. 38; Marston (1894), p. 214; Westwood and Satchell (1883), p. 224.

This, Hawkins' Eighth and Bagster's Second Edition, contains some notes by Sir Henry Ellis of the British Museum Library, who was the compiler of the first printed list of angling-books, together with some fresh information about Walton's life (derived from Zouch's *Life of Walton* prefixed to his edition of Walton's *Lives of Donne, Wotton, Hooker, Herbert, and Sanderson ;* our No. 796), and a new series of plates of the fishes. The Hoe *Catalogue* says that it contains portraits of Walton and Cotton, and the Wale drawings ; but in addition there are some beautiful little plates of Walton's house in Fleet Street, the "Thatch'd-House," "Amwell-Hill," etc. It was a favorite edition with Westwood, it being the first in which he read Walton. Altogether, this is indeed a choice edition.

This edition was printed at Broxbourne on the Lea, in which Walton often angled.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *for James Smith*, 1822. [51]

Octavo. Hawkins' Ninth (or the Gosden) Edition.

COLLATION BY SIGNATURES : [a], 4 leaves; b, c, d, each 8 leaves ; e, 2 leaves ; B to Z, 2A, 2B, each 8 leaves ; 2C, 2 leaves ; total 224 numbered leaves.

COLLATION BY PAGINATION : [title] | THE | COMPLETE ANGLER, | OR | Contemplative Man's Recreation ; | BEING | A DISCOURSE | ON | RIVERS, FISH-PONDS, FISH, AND FISHING. | IN TWO PARTS : | THE FIRST WRITTEN BY | MR. IZAAK WALTON. | THE SECOND BY | CHARLES COTTON, ESQ. | WITH THE | LIVES OF THE AUTHORS : | AND | NOTES, HISTORICAL, SUPPLEMENTARY, AND EXPLANATORY, | BY SIR JOHN HAWKINS, KNT. |[vignette]| *LONDON:* | PRINTED FOR JAMES SMITH, 163, STRAND. | 1822. | , p. [i.] ;—[imprint], p. [ii.] ; —[advertisement to the Ninth Edition], pp. [iii.]–vi. ; —[advertisement to Hawkins' Sixth Edition], p. [vii.] ;—[advertisement to Hawkins' First Edition], p. [viii.] ; —[life of Walton], pp. [ix.]–xliii. ; —[blank], p. [xliv.] ; —[dedication], pp. [xlv.]–xlvi. ; —[preface], pp. [xlvii.]–l. ; —[commendatory verses], pp. [li.]–lx. ; —[text], pp. [1]–241 ;—[blank], p. [242] ;—[notes], pp. [243]–244.

| THE | COMPLETE ANGLER : | BEING | INSTRUCTIONS HOW TO ANGLE | FOR A | *TROUT OR GRAYLING*, | IN A CLEAR STREAM. | PART II. | [the Walton and Cotton cipher] | [Latin motto] | *LONDON:* | PRINTED FOR JAMES SMITH, 163, STRAND. | 1822. | , p. [245] ;—[blank], p. [246] ;—[life of Cotton], pp. [247]–257 ;—[blank], p. [258] ;—[verses, with heading] | CONTENTATION | *Directed to my dear*

Father and most worthy Friend, | MR. ISAAC WALTON. |, pp. [259]–262;—[letter from Cotton to Walton], pp. [263]–264;—[letter from Walton to Cotton], pp. [265]–266;—[verses] | THE RETIREMENT. |, pp. [267]–268;—[1 blank leaf], pp. [269]–[270];—[text], pp. [271]–349;—[the laws of angling], pp. 350–361;—[appendix], pp. [362]–377;—[index], pp. [378]–383;—[directions to the binder], p. 383;—[publisher's advertisement], pp. [384]–388.

PLATES: 2 portraits and 13 plates, reëngraved after drawings by S. Wale; all as called for in the directions to the binder.

CONDITION: Size of leaf, 8 × 5$\frac{5}{16}$ inches. Bound in the original boards, uncut edges. With title-label lettered: | WALTON | AND | COTTON'S | COMPLETE | *ANGLER.* | WITH 15 PLATES. | 18s. | *PORTRAITS ONLY.* | 12s. |.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 61; Wood, *Bibliography of "The Complete Angler"* (1900), p. 40; Marston (1894), p. 214; Westwood, *Chronicle* (1883), p. 49; Westwood and Satchell (1883), p. 225.

This, Hawkins' Ninth (or the Gosden) Edition, was reprinted at the expense of Thomas Gosden, a sportsman and bookbinder, an account of whom will be found in William Loring Andrews' *English XIX Century Sportsman and Bibliopole* (our No. 28 B). It has new plates, which were also issued separately. They were also used the next year to illustrate a reprint of Zouch's *Life of Walton*. Westwood and Satchell say that some copies have the portrait only and no plates.

Gosden gives us, says Westwood, "Hawkins' notes and biographies, and no other innovations than a new set of plates, and a preface, not written, we presume, by Gosden himself. . . . Gosden was a collector, as well as a trader; and there are few angling libraries, at the present day, that do not possess works adorned with one or other of his book-plates, and sometimes enriched, besides, with his very ungrammatical annotations."

Marston thinks that Westwood hardly does credit to the illustrations in this edition. In replying to Westwood's criticisms he says:

"There is one of a group of fish from an original picture by Elmer 'in the possession of the publisher,' in which is one of the best illustrations of a trout ever published. The engravings of the fishing-house, of Beresford Hall, of Walton's house in Fleet Street, etc., are also excellent, and are certainly not 'anachronisms,'—if the same can be said of the fishing scenes. By notes and appendices the information of Walton was supposed to be brought down to date; and I fail to see why, in introducing modern fishing scenes, or what were modern in 1822, Gosden should be charged with inserting 'anachronisms' scarcely in unison with the quaint character of the book. Indeed, from a picture of 'King Charles II. in disguise in the Oak,' published during Walton's lifetime, I am inclined to think that the ordinary everyday costume of the angler in his time was nearer to that of 1822 than as depicted by Burgh, for instance, in Moses Browne's edition.

"Again, as regards the plates being used for more than one book, I fear most of the illustrations which have been made for most of the editions of Walton have been 'hashed up' over and over again."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *John Major*, 1823. [52]

Post octavo. Major's First Edition.

COLLATION BY SIGNATURES: [a] to g, each 4 leaves; h, 2 leaves; B to Z, Aa to Zz, [3A] to 3F, each 4 leaves; 3G, 2 leaves; total 236 numbered leaves. Leaf Kk is marked KK; and Pp is PP.

COLLATION BY PAGINATION: [title] | THE | COMPLETE ANGLER | OF | IZAAK WALTON AND CHARLES COTTON: | EXTENSIVELY EMBELLISHED WITH | ENGRAVINGS ON COPPER AND WOOD, | FROM ORIGINAL PAINTINGS AND DRAWINGS, | BY FIRST-RATE ARTISTS. | TO WHICH ARE ADDED, | AN INTRODUCTORY ESSAY; | THE LINNÆAN ARRANGEMENT OF THE VARIOUS | RIVER-FISH DELINEATED IN THE WORK; | AND | ILLUSTRATIVE NOTES. | [printer's device] | LONDON: | JOHN MAJOR, FLEET-STREET, | ADJOINING SERJEANT'S-INN. | MDCCCXXIII. |, p. [i.]; — [quotation and imprint], p. [ii.]; — [list of embellishments], pp. [iii.]–xx.; — [introductory essay], pp. [xxi.]–lii.; — [dedication], pp. liii.–lvi.; — [preface], pp. lvii.–lx.; — [text], pp. [1]–262.

| THE | COMPLETE ANGLER: | PART II. | BEING | INSTRUCTIONS HOW TO ANGLE FOR A TROUT | OR GRAYLING IN A CLEAR STREAM. | [vignette] | [Latin motto] | LONDON: | JOHN MAJOR. | MDCCCXXIII. |, p. [263]; — [woodcut], p. [264]; — [text], pp. [265]–361; — [woodcut], p. [362]; — | LINNÆAN ARRANGEMENT | OF THE FISH | FIGURED IN THIS EDITION OF WALTON AND | COTTON'S COMPLETE ANGLER: |, pp. 363–367; — | ORIGINAL AND SELECTED | NOTES, | ILLUSTRATIVE OF THE COMPLETE ANGLER. |, pp. [368]–403; — [index], pp. [404]–411; — [printer's device and imprint], p. [412].

PLATES: 2 portraits, 12 plates (India proofs laid down), and 77 woodcuts in the text, all as called for in the list of embellishments.

The portrait of Walton is engraved by Pye, after a drawing by Housman, and the portrait of Cotton by E. Smith, after Lely. The 12 plates are engraved by Cook, Pye, and J. T. Smith, after drawings by Wale and Nash.

CONDITION: Size of leaf, 7⅞ × 5¹⁵⁄₁₆ inches. Bound in brown crushed levant morocco, gilt top; by Matthews.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 62 (2 large-paper copies); Dewar's edition of "*The Compleat Angler*," 1 (1902): lxiii.; Wood, *Bibliography of* "*The Complete Angler*" (1900), p. 42; Marston (1894), p. 215; Bethune's edition of "*The Complete Angler*"; *Bibliographical Note*, 2 (1886): xc.; Westwood, *Chronicle* (1883), p. 50; Westwood and Satchell (1883), p. 225.

This, Major's First Edition, was edited by Richard Thomson. Some copies were printed on large paper. The "Introductory Essay," written by Major himself, though well meant was unfortunate in tone and substance. Westwood praises the comeliness of the edition, but characterizes the introduction as "a farrago of twaddle." The drawings of Wale, which had been "greatly heightened in effect by the pencil of Mr. Frederick Nash," were again reëngraved, but in a more finished style, by Cook and Pye. There are seventy-seven woodcuts in the text, those of the fish being skilfully executed.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. London, *John Major*, 1824. [53]

Post octavo. Major's Second Edition. Large-paper copy.

Collation by Signatures: 1 leaf, without signature-mark; b to h, B to Z, Aa to Ii, Kk to Zz, [3 A] to 3 G, each 4 leaves; total 237 numbered leaves. Leaf 3 A has no signature-mark.

Collation by Pagination: [title]| THE | COMPLETE ANGLER | OF | IZAAK WALTON AND CHARLES COTTON: | EXTENSIVELY EMBELLISHED WITH | ENGRAVINGS ON COPPER AND WOOD, | FROM ORIGINAL PAINTINGS AND DRAWINGS, | BY FIRST-RATE ARTISTS. | TO WHICH ARE ADDED, | AN INTRODUCTORY ESSAY; THE LINNÆAN ARRANGEMENT OF THE VARIOUS | RIVER FISH DELINEATED IN THE WORK; | AND | ILLUSTRATIVE NOTES. | SECOND EDITION. | [printer's device] | LONDON: | JOHN MAJOR, FLEET-STREET, | ADJOINING SERJEANT'S-INN. | MDCCCXXIV. |, p. [i.]; —[quotation and imprint], p. [ii.]; —[introductory essay], pp. [iii.]–xxxvii.; —[list of embellishments], pp. xxxviii.–l.; —[dedication], pp. li.–liv.; —[preface], pp. lv.–lviii.; —[text], pp. [1]–262.

| THE | COMPLETE ANGLER: | PART II. | BEING | INSTRUCTIONS HOW TO ANGLE FOR A TROUT | OR GRAYLING IN A CLEAR STREAM. | [vignette] | [Latin motto] | LONDON: | JOHN MAJOR. | MDCCCXXIV. |, p. [263]; —[woodcut], p. [264]; —[text], pp. [265]–361; —[woodcut], p. [362]; —[Linnæan arrangement], pp. 363–367; —[notes], pp. [368]–406; —[index], pp. [407]–416.

Plates: 14 copperplates (India proofs), several reëngraved by W. R. Smith, after drawings by Wale and Nash; and 77 woodcuts in the text; all as called for in the list of embellishments.

Condition: Size of leaf, $7^{15}/_{16} \times 5^{1}/_{4}$ inches. Bound in brown crushed levant morocco, gilt top, other edges uncut; by Matthews.

References.

Hoe, *Catalogue*, 5 (1905): 63 (copies of both editions); Wood, *Bibliography of "The Complete Angler"* (1900), p. 44; Marston (1894), pp. 215, 216; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 53; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 225.

This, Major's Second Edition, was printed in two sizes, foolscap octavo and post octavo. The copperplates were reëngraved by W. R. Smith, from the Wale and Nash drawings; those of the large-paper copies being proof impressions printed on India paper and laid down. The verses by the editor ("On River-fish and Fishing," pp. xxxiii.–xxxvii.), afterward suppressed, are a distinguishing feature of this edition. "These volumes were received with enthusiasm at the time of publication, and have maintained their place in public estimation, although far surpassed by the reprint of 1844" (our No. 61).

"While doing full justice to the beauty of Major's editions, especially that of 1844, Mr. Westwood lashes him for his vanity in writing an essay on Walton. 'In one passage he attempts to gloss over Walton's humble position in early life, and establish a claim for consideration, not so much on his own intrinsic merits, as on the ground of his high relations and fine acquaintances — a piece of snobbishness which draws on him the justly indignant rebuke of Dr. Bethune.'"

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. CHISWICK, *C. Whittingham*, 1824. 2 vols., sixteenmo, viz.: [54]

VOL. 1.

COLLATION BY SIGNATURES: [*a*], *b*, each 2 leaves; B to R, each 8 leaves; S, 6 leaves; total 138 numbered leaves.

COLLATION BY PAGINATION: [half-title] | THE | COMPLETE ANGLER; | OR, | Contemplative Man's Recreation: | BEING | A DISCOURSE | ON | RIVERS, FISH-PONDS, FISH, AND FISHING. | BY | I. WALTON AND C. COTTON. | WITH THE | Lives of the Authors; | AND | NOTES, HISTORICAL, CRITICAL, AND EXPLANATORY. | BY SIR JOHN HAWKINS, KNT. |, p. [i.]; —[blank], p. [ii.]; —[title] | THE | COMPLETE ANGLER | OF | IZAAK WALTON AND CHARLES COTTON. | VOL. I. | [vignette] | CHISWICK: | Printed by C. Whittingham, | COLLEGE HOUSE. | SOLD BY THOMAS TEGG, 73, CHEAPSIDE; | R. JENNINGS, POULTRY, LONDON: | AND RICHARD GRIFFIN AND CO. GLASGOW. | 1824. |, p. [iii.]; —[blank], p. [iv.]; —[advertisement to Hawkins' First Edition], pp. [v.]–vi.; —[advertisement to Hawkins' Sixth Edition], pp. [vii.]–viii.; —[life of Walton], pp. [1]–60; —[dedication], pp. [61]–62; —[preface], pp. [63]–lxvi.; —[commendatory verses], pp. [lxvii.]–lxxvi.; —[text], pp. [77]–267; —[blank], p. [268].

PLATE: Engraved portrait of Walton; facing the title-page.

There is also a vignette on the title-page.

VOL. 2.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; B to T, each 8 leaves (the last two blank and lacking); total 146 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[blank], p. [ii.]; —[title, same as in Vol. 1, except vignette and volume-number], p. [iii.]; —[blank], p. [iv.]; —[Walton's text, continued], pp. [1]–106; —[notes], pp. 107–108.

| THE | COMPLETE ANGLER: | BEING | INSTRUCTIONS HOW TO ANGLE | FOR A | TROUT OR GRAYLING, | IN A CLEAR STREAM. | PART II. | [the Walton and Cotton cipher] | [Latin motto] | CHISWICK: | PRINTED BY C. WHITTINGHAM. | 1824. |, p. [109]; —[blank], p. [110]; —[life of Cotton], pp. [111]–132; —[letter from Cotton to Walton], pp. [133]–134; —[letter from Walton to Cotton], pp. [135]–136; —[verses] | THE RETIREMENT. |, pp. [137]–138; —[text], pp. [139]–233; —[the laws of angling], pp. 234–247; —[appendix], pp. [248]–270; —[index], pp. [271]–284.

PLATE: Engraved portrait of Cotton; facing the title-page.

The vignette on the title-page of this volume differs from that in Vol. 1.

CONDITION: Size of leaf, 5¼ × 3⅝ inches. Bound in half red crushed levant morocco, gilt top, fore edges uncut; by Matthews. The half-title and title in both volumes are printed on thick paper.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 64; Wood, *Bibliography of "The Complete Angler"* (1900), p. 46; Westwood, *Chronicle* (1883), p. 54; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 226.

The two woodcut vignettes on the title-pages are by Thomson. This is a verbatim reprint of Hawkins' Sixth Edition, 1797 (our No. 47).

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *for the Proprietors, by J. F. Dove,* 1825. [55]

Small duodecimo. Dove's Edition.

COLLATION BY SIGNATURES: B to S, each 12 leaves; T, 4 leaves; U, 2 leaves; total 210 numbered leaves.

COLLATION BY PAGINATION: [title]| THE | COMPLETE ANGLER; | OR, | CONTEMPLATIVE MAN'S RECREATION: | BEING | A DISCOURSE | ON | RIVERS, FISH-PONDS, FISH, AND FISHING. | BY | I. WALTON AND C. COTTON. | WITH THE | LIVES OF THE AUTHORS; AND NOTES, HISTORICAL, | CRITICAL, AND EXPLANATORY. | BY SIR JOHN HAWKINS, KNT. | LONDON: | PRINTED FOR THE PROPRIETORS, | BY J. F. DOVE. | 1825. |, p. [1];—[blank], p. [2];—[advertisement to Hawkins' First Edition], p. [3];—[advertisement to Hawkins' Sixth Edition], p. [4];—[life of Walton], pp. [5]-54;—[dedication], pp. [55]-56;—[preface], pp. [57]-60;—[commendatory verses], pp. [61]-68;—[text], pp. [69]-290;—[half-title]| THE | COMPLETE ANGLER; | BEING | INSTRUCTIONS HOW TO ANGLE | FOR A | TROUT OR GRAYLING, | IN A CLEAR STREAM. | PART II. | [Latin motto, 2 lines]|, p. [291];—[blank], p. [292];—[life of Cotton], pp. [293]-310;—[letter from Cotton to Walton], pp. [311]-312;—[letter from Walton to Cotton], p. [313];—[verses]| THE RETIREMENT. |, pp. [314]-315;—[text], pp. [316]-384;—[the laws of angling], pp. [385]-394;—[appendix], pp. [395]-411;—[index], pp. [412]-420.

PLATES: 6 plates, as follows: Engraved title-page, containing a portrait of Cotton; portrait of Walton, facing the engraved title-page; both engraved on copper after Romney; also 4 plates containing woodcuts of 18 varieties of fish, sometimes attributed to Bewick; between pp. 384 and [385].

CONDITION: Size of leaf, $5^{2}_{16} \times 2^{15}_{16}$ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Matthews.

REFERENCES.

Wood, *Bibliography of "The Complete Angler"* (1900), p. 48; Westwood, *Chronicle* (1883), p. 54; Westwood and Satchell (1883), p. 226.

This is a reprint of Hawkins' Eleventh Edition.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. CHISWICK, *C. and C. Whittingham,* 1826. 2 vols., sixteenmo, viz.: [56]

VOL. I.

COLLATION BY SIGNATURES: [a], b, each 2 leaves; B to S, each 8 leaves; T, 6 leaves; total 146 numbered leaves.

COLLATION BY PAGINATION: [title]| THE | COMPLETE ANGLER | OF | IZAAK WALTON AND CHARLES COTTON. | VOL. I. | [vignette]| CHISWICK: | PRINTED BY C. AND C. WHITTINGHAM. | SOLD BY THOMAS TEGG, 73, CHEAPSIDE; | R. HAILES, PICCADILLY; | BOWDERY AND KIRBY, OXFORD STREET, LONDON; AND | RICHARD GRIFFIN AND CO. GLASGOW. | 1826. |, p. [i.];—[blank], p. [ii.];—[half-title, same as in

No. 54], p. [iii.]; —[blank], p. [iv.]; —[advertisement to Hawkins' First Edition], pp. [v.]–vi.; —[advertisement to Hawkins' Sixth Edition], pp. [vii.]–viii.; —[life of Walton], pp. [ix.]–lxviii.; —[dedication], pp. [lxix.]–lxx.; —[preface], pp. [lxxi.]–lxxiv.; —[text], pp. [75]–291; —[vignette], p. [292].

PLATE: Engraved portrait of Walton; facing the title-page.

There are also 16 small woodcuts, including vignette on the title-page, and those on pp. [75], 127, 134, 144, 156, 160, 218, 225, 238, 257, 263, 272, 276, 286, and 292.

VOL. 2.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; B to O, each 8 leaves; P, Q, R, each 4 leaves; S, T, each 8 leaves; total 134 leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number and vignette], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[text], pp. [1]–90; —[notes], pp. 91–92.

| THE | COMPLETE ANGLER: | BEING | INSTRUCTIONS HOW TO ANGLE | FOR A | TROUT OR GRAYLING. | IN A CLEAR STREAM. | PART II. | [the Walton and Cotton cipher] | [Latin motto] |, p. [93]; —[blank], p. [94]; —[life of Cotton], pp. [95]–116; —[letter from Cotton to Walton], pp. [117]–118; —[letter from Walton to Cotton], pp. [119]–120; —[verses] | THE RETIREMENT. |, pp. [121]–122; —[text], pp. [123]–219; —[the laws of angling], pp. 220–233; —[appendix], pp. [234]–256; —[index], pp. [257]–264; —[vignette and imprint], p. 264.

PLATE: Engraved portrait of Cotton; facing the title-page.

There are also 16 small woodcuts, including vignette on the title-page, and those on pp. [1], 4, 9, 10, 11, 32, 33, 52, 53, 54, 90, 92, [123], 219, and 264. The vignette on the title-page differs from that in Vol. 1.

CONDITION: Size of leaf, 5¼ × 3¼ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Matthews.

REFERENCES.

Wood, *Bibliography of "The Complete Angler"* (1900), p. 54; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 54; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 226.

Westwood says this is a reprint of Hawkins' Sixth Edition, 1797, "with neat woodcuts on title-pages and in text, designed by W. Harvey and engraved by S. Williams and others." Wood calls it a reissue of the reprint of 1824, which was a reprint of Hawkins' edition of 1797 (our No. 47).

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *William Pickering*, 1826. [57]

Sixteenmo. Pickering's Second Edition.

COLLATION BY SIGNATURES: [a], 9 leaves; b, 5 leaves; 1 to 4, each 8 leaves; 5, 10 leaves; 6, 9 leaves; 7, 10 leaves; 8, 9 leaves; 9 to 19, each 8 leaves; 20, 21, each 4 leaves (the last blank and lacking); total 180 leaves.

COLLATION BY PAGINATION: [half-title] | The Complete Angler. | [quotation] |, recto of [a]; —[imprint], verso of [a]; —[title] | THE | COMPLETE ANGLER; | OR, | THE CONTEMPLATIVE MAN'S | RECREATION. | *IN TWO PARTS.* | THE FIRST BY IZAAK WALTON,

| THE SECOND BY CHARLES COTTON. | [vignette] | LONDON: | WILLIAM PICKERING. | MDCCCXXVI. |, p. [i.]; —[blank], p. [ii.]; —| BIOGRAPHICAL NOTICE | OF | IZAAK WALTON. |, pp. [iii.]–xviii.; —[dedication], pp. [xix.]–xx.; —[preface], pp. [xxi.]–xxv.; —[blank], p. [xxvi.]; —[text], pp. [1]–232.

| THE | COMPLETE ANGLER: | PART II. | BEING | INSTRUCTIONS HOW TO ANGLE | FOR | A TROUT OR GRAYLING | IN A CLEAR STREAM. | [Latin motto] | LONDON: | PRINTED BY THOMAS WHITE. | MDCCCXXVI. |, p. [233]; —[blank], p. [234]; —[letter from Cotton to Walton], pp. [235]–236; —[letter from Walton to Cotton], pp. [237]–238; —[verses] | THE RETIREMENT: |, pp. [239]–241; —[blank], p. [242]; —[text], pp. [243]–324; —[2 notes], p. 325; —[imprint], p. [326]; —[index], pp. [327]–[330]; —[1 blank leaf], [21$_4$].

PLATES: 2 portraits, 1 plate, and 29 woodcuts in the text, as follows:

Portrait of Walton, engraved by Mitchell, after a painting by Housman; facing the engraved title-page.

Portrait of Cotton, engraved by Mitchell, after a painting by Sir Peter Lely; facing the title-page of Part 2.

Engraved title, with vignette engraved by Worthington, after Stothard; preceding the printed title-page.

Twenty-nine woodcuts in the text, including that on p. [1], which is a reprint of the vignette on the printed title-page; on pp. 49, 50, 69, 73, 93, 117, 122, 132, 145, 151, 159, 162, 170, 175, 179, 180, 181, 190, 193, 194, 204, 205, 206, 207, 226, 276, and 281.

CONDITION: Size of leaf, 4$^{7}/_{16}$ × 2$^{10}/_{16}$ inches. Bound in half maroon crushed levant morocco, gilt top, other edges uncut; by Matthews.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 65; Wood, *Bibliography of "The Complete Angler"* (1900), p. 52; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 55; Westwood and Satchell (1883), p. 226.

This is a reprint of the Fifth Edition of *The Compleat Angler*, 1676 (our No. 38). Pickering's First Edition appeared in 1825, and his Third Edition in 1836 (our next number).

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *William Pickering*, 1836. 2 vols., imperial octavo, viz.: [58]

VOL. I.

COLLATION BY SIGNATURES: [*a*], 2 leaves; *b*, 6 leaves; b to u, each 4 leaves; x, 6 leaves; y, z, aa to dd, each 4 leaves; ee, 2 leaves; ff, 1 leaf; B to R, each 4 leaves; s, 1 leaf; total 182 leaves. Leaf d has no signature-mark; and leaves x 5 and x 6 are marked x* and x**.

COLLATION BY PAGINATION: [half-title] | THE | COMPLETE ANGLER | VOLUME | I |, recto of [*a*]; —[blank], verso of [*a*]; —[rubricated title] | THE | Complete Angler | OR THE | CONTEMPLATIVE MAN'S RECREATION | BEING A DISCOURSE OF RIVERS FISH-PONDS | FISH AND FISHING WRITTEN BY | IZAAK WALTON | AND | INSTRUCTIONS HOW TO ANGLE FOR A TROUT OR | GRAYLING IN A CLEAR STREAM BY | CHARLES COTTON | WITH ORIGINAL MEMOIRS AND NOTES BY | SIR HARRIS NICOLAS | . . . | [printer's device] | LONDON | WILLIAM PICKERING | 1836 |, recto of [*a* 2]; —[imprint], verso of [*a* 2]; —[dedication to Rev. Herbert Hawes], recto of *b*; —[blank], verso of *b*; —[preface, contents, and list of embellishments], recto of [*b* 2]

to verso of [*b* 6]; — [life of Walton], pp. [i.]–cxl.; — [half-title] | APPENDIX TO THE MEMOIR | OF WALTON. | [verso blank; leaf not included in signatures or pagination]; — [text of appendix], pp. [cxli.]–clxiv.; — [half-title] | LIFE OF CHARLES COTTON. |, recto of y; — [blank], verso of y; — [dedication to Lord Vernon], recto of [y 2]; — [blank], verso of [y 2]; — | MEMOIR OF CHARLES COTTON. |, pp. [clxv.]–ccxii.; — | PEDIGREE OF COTTON. |, pp. [ccxiii.]–[ccxiv.]; — [dedication to John Offley], pp. [1]–4; — [preface to the First Edition], pp. [5]–7; — [preface to the Second Edition], pp. [8]–10; — [preface to the Fifth Edition], pp. [11]–14; — [commendatory verses], pp. [15]–28; — [text], pp. [29]–129; — [blank], p. [130].

VOL. 2.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; [s], 3 leaves; T to Z, AA to ZZ, 3A to 3E, each 4 leaves; 3F, 2 leaves; 3G to 3O, each 4 leaves; total 171 leaves. Leaf XX has no signature-mark.

COLLATION BY PAGINATION: [half-title] | THE | COMPLETE ANGLER | VOLUME | II |, p. [i.]; — [blank], p. [ii.]; — [rubricated title, same as in Vol. 1], p. [iii.]; — [imprint], p. [iv.]; — [Walton's text, continued], pp. [131]–315; — [blank], p. [316]; — [the laws of angling], pp. [317]–320.

| THE COMPLETE ANGLER | BEING INSTRUCTIONS | HOW TO ANGLE FOR A TROUT OR GRAYLING | IN A CLEAR STREAM | PART II | [the Walton and Cotton cipher] | [Latin motto] | LONDON | PRINTED FOR RICHARD MARRIOTT AND HENRY BROME | IN ST. PAULS CHURCH-YARD | M DC LXXVI |, p. [321]; — [woodcut], p. [322]; — [letter from Cotton to Walton], pp. [323]–324; — [letter from Walton to Cotton], pp. [325]–326; — [verses] | THE RETIREMENT. |, pp. [327]–330; — [text], pp. [331]–404; — [notes and appendix], pp. [405]–436; — [index], recto of 3L to verso of [3O4].

PLATES: 14 plates and 47 engravings in the text, India proofs, as called for in the list of embellishments.

CONDITION: Size of leaf, 10 15/16 × 7½ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Matthews. The leaves of sheet ZZ have been transposed by the binder, thus: ZZ 2, ZZ, ZZ 4, and ZZ 3; or pp. 355–356, 353–354, 359–360, and 357–358.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 66, 415; Dewar's edition of "*The Compleat Angler*," 1 (1902): lxiii.; Wood, *Bibliography of "The Complete Angler"* (1900), p. 62; Marston (1894), p. 218; Bethune's edition of "*The Complete Angler*"; *Bibliographical Note*, 2 (1886): xc.; Westwood, *Chronicle* (1883), p. 58; Westwood and Satchell (1883), p. 228; Huth, *Catalogue*, 5 (1880): 1560.

This, Pickering's Third Edition, was originally issued in parts, beginning in 1835, at six guineas, or, with impressions of the plates on India paper, at ten guineas. It contains the variations of all the first five editions, with voluminous notes and original and elaborate memoirs of Walton and Cotton, presenting many new facts. All the engravings, except that of Cotton's Fishing-house, which is on wood, were engraved on steel or copper. An edition of the plates, in small folio, was also issued separately as proofs on India paper.

A copy recorded by Mr. Hoe differs from the one here described, the first signature being a, 8 leaves, instead of [*a*], 2 leaves, *b*, 6 leaves; while one of his copies has no half-title of the appendix to Walton's life, or unmarked leaf following t 2.

The illustrations, by Stothard and Inskipp, the former furnishing the plates containing views of places and scenery and the latter those of the fishes, were engraved by Fox, Cook, Richardson, and other eminent artists. Westwood considers it one of the handsomest publications of modern times. He admires Inskipp's fish, but thinks Stothard's plates unworthy of the work of that artist, and considers the editorial work matter-of-fact and unsympathetic.

This edition, according to the preface, was the result of seven years' continuous labor and of much patient research and fostering care on the part of its publisher.

Sir Harris Nicolas was the most indefatigable and careful editor that Walton ever had. What he has said leaves, as Mr. Westwood notes, "little in the way of *data* for any future gleaner in the same scanty field." His life of Walton is far fuller than that given by Hawkins, though, like all other editors, he had to make considerable use of Hawkins. If one wants Walton with editorial annotation developed to its utmost limits, with scenic and other illustrations to match, he must have this Third Edition of Pickering.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. London, *Allan Bell & Co.*, 1836. [59]

Foolscap octavo. The Hawkins-Rennie Edition.

Collation by Signatures: 2 leaves, without signature-marks; A to U, each 8 leaves; X, 4 leaves; total 166 leaves.

Collation by Pagination: [title] | THE | COMPLETE ANGLER; | OR, | CONTEMPLATIVE MAN'S RECREATION: | BEING | A DISCOURSE ON RIVERS, FISH-PONDS, | FISH, AND FISHING. | BY | IZAAK WALTON AND CHARLES COTTON. | WITH LIVES, AND NOTES, | BY SIR JOHN HAWKINS, KNIGHT. | EDITED BY | JAMES RENNIE, A.M. | . . . | LONDON: | ALLAN BELL & CO. WARWICK SQUARE. | 1836. |, p. [i.]; —[imprint], p. [ii.]; —[advertisement to Hawkins' First Edition], p. [iii.]; —[blank], p. [iv.]; —[life of Walton], pp. [1]–30; —[dedication], pp. [31]–32; —[preface], pp. 32–34; —[commendatory verses], pp. [35]–40; —[text], pp. [41]–218; —[notes], p. [219]; —[blank], p. [220]; —[half-title] | THE | COMPLETE ANGLER; | OR, | CONTEMPLATIVE MAN'S RECREATION. | PART SECOND. | [5 lines] |, p. [221]; —[blank], p. [222]; —[life of Cotton], pp. [223]–236; —[letter from Cotton to Walton], p. [237]; —[letter from Walton to Cotton], p. [238]; —[verses] | THE RETIREMENT. |, pp. [239]–240; —[text], pp. [241]–298; —[the laws of angling], pp. [299]–305; —[blank], p. [306]; —[appendix, with half-title], pp. [307]–320; [index], pp. [321]–328.

Plates: 1 portrait and 3 plates, as follows:

Portrait of Walton, engraved by Lizars; facing the title-page.

| WALTON'S HOUSE, FLEET STREET. |; woodcut; facing p. [1].

| AMWELL HILL. |; woodcut; facing plate [2].

Page of music, with title: | THE ANGLER'S SONG. |; facing p. [1].

There are also numerous woodcuts in the text.

Condition: Size of leaf, 6½ × 4⅛ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Kaufmann.

REFERENCES.

Hoe, *Catalogue*, 5 (1905) : 67 ; Wood, *Bibliography of "The Complete Angler"* (1900), p. 59 ; Westwood, *Chronicle* (1883), p. 56 ; Westwood and Satchell (1883), p. 229.

This is a paginary reprint of the Hawkins-Rennie Edition of 1833.

"Mr. Rennie was a naturalist, and his notes, all bearing his initials, chiefly deal with Walton's natural history, which the neglect of previous editors made highly necessary. He has not corrected 'the errors of the original' without stumbling, however. When Walton (p. 193) speaks of the King-fisher's nest as a curious structure 'not to be made by the art of man,' Rennie pertly adds, 'Walton here mistakes for a Kingfisher's nest, the round crustaceous shell of the sea urchin' !"

Rennie's edition was very popular. Wood records no fewer than seventeen reprints without change between 1833 and 1857, to which should be added the edition of which Mr. Hoe has a copy, with the imprint: "London: Allan Bell and Co., Warwick Square ; and H. Washbourne, Salisbury Square, 1836."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *L. A. Lewis*, 1839. [60]

Duodecimo. Reprint of Major's Third Edition.

COLLATION BY SIGNATURES : 2 leaves, without signature-marks ; *a*, *c*, *d*, each 12 leaves ; *a*, 11 leaves ; B to R, each 12 leaves ; S, 6 leaves ; total 247 leaves.

COLLATION BY PAGINATION : [half-title] | IZAAK WALTON AND CHARLES COTTON'S | COMPLETE ANGLER ; | OR, | CONTEMPLATIVE MAN'S RECREATION. |, recto of first leaf ; — [quotation], verso of first leaf ; —[title] | THE | COMPLETE ANGLER ; | OR, | Contemplative Man's Recreation. | BEING | A DISCOURSE ON RIVERS, FISH-PONDS, | FISH, AND FISHING. | BY | IZAAK WALTON AND CHARLES COTTON. | WITH NOTES | BIOGRAPHICAL AND EXPLANATORY, | AND THE | LIVES OF THE AUTHORS. | LONDON: | L. A. LEWIS, 125, FLEET-STREET. | MDCCCXXXIX. |, recto of second leaf ; — [imprint], verso of second leaf ; — [half-title] | A BIOGRAPHICAL MEMOIR | OF | ISAAC WALTON : | AND | SOME ACCOUNT OF | THE LIFE AND WRITINGS | OF | CHARLES COTTON. |, p. [i.] ; — [blank], p. [ii.] ; — [text, with heading] | LIFE | OF | MR. ISAAC WALTON. |, pp. [iii.]–lvi. ; — | SOME ACCOUNT OF | THE LIFE AND WRITINGS | OF | CHARLES COTTON, ESQ. |, pp. [lvii.]–lxxii. ; — [dedication], pp. [lxxiii.]–[lxxv.] ; — [preface], pp. [lxxvi.]–[lxxix.] ; — [commendatory verses], pp. [lxxx.]–[lxxxiv.] ; — [list of embellishments], pp. [lxxxv.]–[xciv.] ; — [text], pp. [1]–250.

| THE | COMPLETE ANGLER : | PART II. | BEING | INSTRUCTIONS HOW TO ANGLE FOR A TROUT OR | GRAYLING IN A CLEAR STREAM. | [vignette] | [Latin motto] |, p. [251] ; — [woodcut], p. [252] ; — [letter from Cotton to Walton], p. [253] ; — [letter from Walton to Cotton], p. [254] ; — [verses] | THE RETIREMENT. |, pp. [255]–258 ; — [text], pp. [259]–350 ; — [the laws of angling], pp. [351]–365 ; — [notes], pp. [366]–387 ; — [index], pp. [388]–396.

PLATES : 15 plates, 8 of which are engraved by W. R. Smith and others, after

designs by Wale and Nash; also 76 woodcuts in the text; all as called for in the list of embellishments.

CONDITION: Size of leaf, 7 11/16 × 4¾ inches. Bound in half brown crushed levant morocco, gilt edges; by Matthews. The binder has wrongly placed sheet *a* (11 leaves) before sheet *a* (12 leaves).

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 68; Wood, *Bibliography of "The Complete Angler"* (1900), p. 66; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 57; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 229.

This is a reprint of Major's Third Edition, the introductory essay being omitted and the biographies of Walton and Cotton replaced by those of Hawkins. It "contains the illustrations of Major's first edition, for the most part re-engraved, and in addition, the portrait of Dr. Thomas Wharton by Worthington."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *D. Bogue*, 1844. [61]

Post octavo. Major's Fourth Edition. Large-paper copy.

COLLATION BY SIGNATURES: [a], b, c, each 8 leaves; d, 6 leaves; B to Z, AA to DD, each 8 leaves; [EE], 2 leaves; total 240 leaves. Leaf F has no signature-mark.

COLLATION BY PAGINATION: [half-title] | THE COMPLETE ANGLER. |, p. [i.]; —[blank], p. [ii.]; —[title] | THE | COMPLETE ANGLER, | OR | THE CONTEMPLATIVE MAN'S RECREATION, | OF | IZAAK WALTON AND CHARLES COTTON. | EDITED BY JOHN MAJOR. | FOURTH EDITION. | [vignette] | LONDON: | D. BOGUE, FLEET-STREET; | H. WIX, NEW BRIDGE-STREET. | MDCCCXLIV. |, p. [iii.]; —[quotation and imprint], p. [iv.]; —[contents, list of embellishments, introductory essay, dedication, and preface], pp. [v.]–lx.; —[text], pp. [1]–262.

| THE | COMPLETE ANGLER: | OR, THE | CONTEMPLATIVE MAN'S RECREATION. | PART II. | [the Walton and Cotton cipher] | BEING | INSTRUCTIONS HOW TO ANGLE FOR A TROUT | OR GRAYLING IN A CLEAR STREAM. |, p. [263]; —[Latin motto], p. [264]; —[text], pp. [265]–361; —[note], p. [362]; —[Linnæan arrangement], pp. [363]–367; —[notes], pp. [368]–408; —[index], pp. [409]–418; —[imprint], p. [419]; —[blank], p. [420].

PLATES: 12 steel engravings, 9 of which are engraved by J. T. Willmore, after drawings by John Absolon; also 74 woodcuts in the text; all as called for in the list of embellishments.

CONDITION: Size of leaf, 7 13/16 × 5 inches. Bound in green crushed levant morocco, gilt top, other edges uncut; by Tout.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 69 (3 large-paper copies); Wood, *Bibliography of "The Complete Angler"* (1900), p. 72; Marston (1894), pp. 216, 217; Bethune's edition of *"The Complete Angler"*; *Bibliographical Note*, 2 (1886): xc.; Westwood, *Chronicle* (1883), p. 63; Westwood and Satchell (1883), p. 230.

"This reprint far surpasses Major's previous efforts in 1823 and 1824, although these have still maintained their position in public estimation. 'The obnoxious "Introductory Essay" . . . still sticks to the work, like a burr; but with this our cen-

sure exhausts itself; in other respects the volume approaches more nearly to our ideal of an edition consistent in all its parts, than any of its predecessors or successors. Wale's designs, repeated *ad nauseam*, are here suppressed, and the new series by Absolon . . . quaint, unaffected and picturesque, have the signal merit of seeming an emanation from and efflorescence of the book itself, rather than a set of artistic notions grafted on it. . . . The woodcuts of fish give the varying tones and surfaces with great success; and the vignettes of scenery, by Creswick and others, leave far behind those of former editions.' "

"Certainly the 1844 Major," says Marston, "is an edition of Walton which every collector and lover of Walton is glad to possess. He tells us that 'the new designs by Absolon form the crown of my present efforts.' . . . Major says in one place: 'I had long been asking myself, in the language of Abraham Cowley, "What shall I do to be for ever known?" And my good Genius whispered, "Give your days and nights to *emblazon* the worth of Izaak Walton."' What would Major have said if he could have seen the numerous editions which have to thank his 'emblazonments' for their existence — not always with acknowledgments to him?"

"Art could scarcely go further, and no more elegant volume can find place in a library than a large paper copy of the last edition by Major. The same praise cannot be awarded to Mr. Major's matter, which is neither so well nor so accurately written as might be wished; yet because of his beautiful embalmment of our favorite book, we yield to his deprecatory wish, that 'the ROD of the *critic* may be exchanged for that of the *fisher*, and endless be the captives of Walton's imperishable LINE.'"

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. NEW YORK AND LONDON, *Wiley & Putnam*, 1847. [62]

Duodecimo. Bethune's First Edition.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; A, B*, C, D, each 12 leaves; E, 8 leaves; 2 to 11, each 12 leaves; 12, 6 leaves (the last blank and genuine); A, B, each 12 leaves; 3 to 9, each 12 leaves; total 294 leaves.

COLLATION BY PAGINATION: [half-title] | THE COMPLETE ANGLER. | PART I. |, recto of first leaf; — | NOTICES OF THE WORK. |, verso of first leaf; —[title] | THE | COMPLETE ANGLER; | OR, THE | CONTEMPLATIVE MAN'S RECREATION | BY ISAAC WALTON. | AND | INSTRUCTIONS HOW TO ANGLE FOR A TROUT OR GRAYLING IN | A CLEAR STREAM, | BY CHARLES COTTON. | WITH COPIOUS NOTES, FOR THE MOST PART ORIGINAL, | A BIBLIOGRAPHICAL PREFACE, | GIVING AN ACCOUNT OF | FISHING AND FISHING-BOOKS, | FROM THE EARLIEST ANTIQUITY TO THE TIME OF WALTON, | AND | A NOTICE OF COTTON AND HIS WRITINGS, | BY THE AMERICAN EDITOR. | TO WHICH IS ADDED AN APPENDIX, INCLUDING ILLUSTRATIVE BALLADS, | MUSIC, PAPERS ON AMERICAN FISHING, AND THE MOST | COMPLETE CATALOGUE OF BOOKS ON ANGLING, | ETC., EVER PRINTED. | ALSO, A GENERAL INDEX TO THE WHOLE WORK. | PART I. | NEW YORK AND LONDON: | WILEY & PUTNAM, 161 BROAD-

WAY. | 1847. |, recto of second leaf; —[copyright notice and imprint], verso of second leaf; —[woodcut and facsimile of Walton's autograph], recto of third leaf; —[blank], verso of third leaf; —[advertisement to the American Edition], recto of fourth leaf; —[woodcut], verso of fourth leaf; — | BIBLIOGRAPHICAL PREFACE, | BY | THE AMERICAN EDITOR, | [3 lines] |, pp. [i.]–lxxxiv.; —[facsimile of the title-page of the First Edition], p. [lxxxv.]; —[blank], p. [lxxxvi.]; —[dedication], pp. [lxxxvii.]–lxxxviii.; —[preface], pp. [lxxxix.]–xciii.; —[commendatory verses], pp. [xciv.]–[cxii.]; —[text], pp. [1]–249; —[blank], p. [250]; —[1 blank leaf], [12_6].

[Half-title] | THE COMPLETE ANGLER. | PART II. |, p. [i.]; —[blank], p. [ii.]; —[title] | THE | COMPLETE ANGLER; | OR, THE | CONTEMPLATIVE MAN'S RECREATION. | PART II. | [the Walton and Cotton cipher] | [Latin motto] | BEING | INSTRUCTIONS HOW TO ANGLE FOR A TROUT | OR GRAYLING IN A CLEAR STREAM. | NEW YORK: | WILEY & PUTNAM, 161 BROADWAY. | 1847. |, p. [iii.]; —[woodcut and facsimile of Cotton's autograph], p. [iv.]; —[life of Cotton], pp. [v.]–xxi.; —[letter from Cotton to Walton], pp. xxii.–xxiii.; —[letter from Walton to Cotton], pp. xxiv.–xxv.; —[11 stanzas by Cotton], pp. xxv.–xxvi.; —[verses] | THE RETIREMENT: |, pp. xxvii.–xxix.; —[blank], p. [xxx.]; —[text], pp. [31]–114; —[appendix], pp. [115]–202; — | WORKS OF CHARLES COTTON. |, p. [203]; —[blank], p. [204]; —[index], pp. [205]–210; —[publishers' advertisements], pp. [211]–[216].

PLATES: 2 portraits and 2 plates, as follows:

Portrait of Walton; facing the title-page.

Portrait of Cotton; facing the title-page of Part 2.

| THE SALUTATION. |; facing p. [1].

| LANDING THE TROUT. |; facing p. 93.

There are also numerous woodcuts in the text.

CONDITION: Size of leaf, 7⅝ × 5¼ inches. Bound in publishers' red cloth, uncut edges.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 70 (large- and small-paper copies); Dewar's edition of "*The Compleat Angler*," 1 (1902): lxiii.; Wood, *Bibliography of* "*The Complete Angler*" (1900), p. 74; Marston (1894), p. 219; Westwood, *Chronicle* (1883), p. 66; Westwood and Satchell (1883), p. 231.

This, Bethune's First Edition, was published in two sizes, duodecimo and imperial octavo. "Among the American reprints of Walton," says Marston, "that of Dr. Bethune, first published in 1847, is far and away the best."

"Nowhere else," says Westwood, in his *Chronicle of the* "*Compleat Angler*," "do we find united so complete a body of angling-book statistics, and so large an accumulation of collateral data."

"The book is poorly printed and the illustrations are from the worn-out plates of Major's edition of 1844. Some copies were in imperial octavo with duplicate impressions of the plates."

"Dr. Bethune's edition is certainly one which every collector should possess, not for its beauty of typography or illustration, but for the collection of information about Walton, and the 'cordial, reverent and sympathetic' criticism of its editor."

"This, the first American edition, published in New York, contains a great quantity of notes signed 'American Editor,' besides others selected from previous editions of 'The Compleat Angler,' and a long 'Bibliographical Preface.' Bethune

gives all the variations between the first five editions published during Walton's life. In the 'Advertisement to the American Edition,' we are told that 'the American Editor has made a pleasant recreation of preparing the work anew for the American public, with all the additional literary information which a long acquaintance with his author and an extensive library enabled him to gather; the references, with few exceptions, having been verified by his own search."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. LONDON, *Henry Kent Causton*, 1851. [63]

Foolscap octavo. Causton's Edition.

COLLATION BY SIGNATURES: *a* to *d*, each 8 leaves; *e*, 2 leaves; B to Z, AA, each 8 leaves; BB, 7 leaves; CC, 2 leaves; total 227 numbered leaves. Leaf Q has no signature-mark.

COLLATION BY PAGINATION: [title] | THE | COMPLETE ANGLER; | OR | The Contemplative Man's Recreation: | IN TWO PARTS: | BY | IZAAK WALTON AND CHARLES COTTON: | WITH | A NEW INTRODUCTION AND NOTES; | AND EMBELLISHED WITH | EIGHTY-FIVE ENGRAVINGS ON COPPER AND | WOOD. | [vignette] | LONDON: | HENRY KENT CAUSTON. | MDCCCLI. |, p. [i.]; —[imprint], p. [ii.]; — | INTRODUCTORY MEMOIR. |, pp. [iii.]–lviii.; —[dedication], pp. [lix.]–lx.; —[contents], pp. [lxi.]–lxiii.; —[list of embellishments], p. [lxiv.]; —[preface], pp. [lxv.]–lxviii.; —[text], pp. [33]–308.

| THE | COMPLETE ANGLER: | PART II. | BEING | INSTRUCTIONS HOW TO ANGLE FOR A TROUT | OR GRAYLING IN A CLEAR STREAM: | BY | CHARLES COTTON, | . . . | [vignette] | [Latin motto] | LONDON: | PRINTED AND PUBLISHED BY HENRY KENT CAUSTON. | MDCCCLI. |, p. [309]; —[blank], p. [310]; —[letter from Cotton to Walton], p. [311]; —[letter from Walton to Cotton], p. [312]; —[verses] | THE RETIREMENT. |, pp. [313]–316; —[text], pp. [317]–413; —[blank], p. [414]; —[index], pp. [415]–418.

PLATES: 2 portraits and 10 plates, as follows:

Portrait of Walton, by Huysman; facing the title-page of Part 1.

Portrait of Cotton, by Lely; facing the title-page of Part 2.

Ten plates, engraved by Cook, Pye, and Smith, after drawings by Wale and Nash; as called for in the list of embellishments.

There are also 72 woodcuts in the text.

CONDITION: Size of leaf, 6⅝ × 4⅛ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Matthews.

REFERENCES.

Hoe, *Catalogue*, 5 (1905): 71; Wood, *Bibliography of "The Complete Angler"* (1900), p. 78; Westwood, *Chronicle* (1883), pp. 67, 68; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 232.

This edition, a reissue of the Moses Browne text, was edited by Henry Kent Causton.

"'Mr. Causton on the strength of his descent from Richard and Henry Causton, the printers and publishers of Moses Browne's revival (1772) finds it incumbent on him to attempt a quixotic rehabilitation of Browne's editing and even to perpetuate some of his "expurgations" and all his notes.' *Chronicle of the Compleat Angler.* The plates reproduce Wale's series of drawings borrowed from Major."

"In a distracting-looking, but not ill-written 'Introduction,' he gives a summary of Walton's career, and examines the various and conflicting evidence brought to bear on the subject, dealing about him the while some heavy blows, especially in the direction of genealogical editors.

"He perpetuates, also, we are sorry to say, Wale's series of drawings borrowed from Major, and which, in this their last stage of evaporation, look ghastly and impalpable as ghosts at noonday. Shabby in its externals, this book seems to have enjoyed but a neglected existence, and has already passed out of sight."

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. BOSTON, *Little, Brown, and Company*, 1866. [64]

Octavo. One of 100 copies printed.

COLLATION BY SIGNATURES: 8 leaves, without signature-marks (the first blank and genuine); A to J, K to U, V, W, X, Y, Z, AA, BB, each 8 leaves (the last blank and genuine); total 232 leaves. Leaf L has no signature-mark.

COLLATION BY PAGINATION: [1 blank leaf]; —[half-title] | THE | COMPLETE ANGLER. |, p. [i.]; —[blank], p. [ii.]; —[rubricated title] | THE | COMPLETE ANGLER, | OR | THE CONTEMPLATIVE MAN'S RECREATION, | OF | IZAAK WALTON AND CHARLES COTTON. | EDITED BY JOHN MAJOR. | [vignette] | BOSTON: | LITTLE, BROWN, AND COMPANY. | 1866. |, p. [iii.]; —[edition notice and imprint], p. [iv.]; —[contents], pp. [v.]-vii.; —[list of embellishments], pp. [viii.]-xiv.; —[introduction], pp. 1-36; —[dedication], pp. [37]-39; —[blank], p. [40]; —[preface], pp. 41-44; —[text, divided into 5 days, the first with heading] | THE FIRST DAY. |, pp. [45]-290.

| THE | COMPLETE ANGLER: | OR, THE | CONTEMPLATIVE MAN'S RECREATION. | PART II. | [the Walton and Cotton cipher] | BEING | INSTRUCTIONS HOW TO ANGLE FOR A TROUT | OR GRAYLING IN A CLEAR STREAM. |, p. [291]; —[Latin motto], p. [292]; —[text, divided into 3 days, the first with heading] | THE FIRST DAY. |, pp. [293]-382; —[Linnæan arrangement], pp. [383] 388; —[notes], pp. [389]-437; —[woodcut], p. [438]; —[index], pp. [439]-445; —[blank], p. [446]; —[1 blank leaf], [BB 8].

PLATES: 2 portraits, 10 plates, and 74 woodcuts, all as called for in the list of embellishments.

The portrait of Walton is engraved by Robinson, after Housman; the portrait of Cotton, by Robinson, after Lely; and 9 of the 10 plates, by J. T. Willmore, after drawings by Absolon.

CONDITION: Size of leaf, $8\frac{13}{16} \times 5\frac{15}{16}$ inches. Bound in half red morocco, gilt top, other edges uncut.

REFERENCES.

Wood, *Bibliography of "The Complete Angler"* (1900), p. 106; Westwood, *Chronicle of the "Compleat Angler"* (1883), p. 73; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 234.

This edition, limited to one hundred copies, is a reprint of Major's edition of 1844 (our No. 61) with reëngraved woodcuts, which are held to be better and finer than those used in the English edition.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLETE ANGLER. NEW YORK, *John Wiley & Sons*, 1880. 2 vols., imperial octavo, viz.: [65]

VOL. 1.

COLLATION BY SIGNATURES: 10 leaves, without signature-marks; A to G, each 8 leaves; H, 5 leaves; 1 to 18, each 8 leaves; 19, 3 leaves; total 218 leaves.

COLLATION BY PAGINATION: [blank], recto of first leaf; —[note], verso of first leaf; —[title] | THE | Complete Angler, | OR THE | CONTEMPLATIVE MAN'S RECREATION, BY | IZAAK WALTON, | AND | INSTRUCTIONS HOW TO ANGLE FOR A TROUT OR | GRAYLING IN A CLEAR STREAM, BY | CHARLES COTTON. | WITH COPIOUS NOTES, FOR THE MOST PART ORIGINAL, | A BIBLIOGRAPHICAL PREFACE | AND | A NOTICE OF COTTON AND HIS WRITINGS, | BY THE AMERICAN EDITOR. | (GEO. W. BETHUNE, D.D.) | NEW EDITION, WITH SOME ADDITIONS AND CORRECTIONS | FROM THE EDITOR'S OWN COPY. | Vol. I. | NEW YORK: | JOHN WILEY & SONS. | 1880. |, p. [*i.*]; —[copyright and edition notices and printers' certificate], p. [*ii.*]; —[publishers' preface], p. [*iii.*]; —[blank], p. [*iv.*]; — | A PISCATORIAL LETTER. |, pp. *v.*–*vii.*; —[blank], p. [*viii.*]; —[verses], pp. *ix.*–*x.*; —[half-title] | THE COMPLETE ANGLER. | PART I. |, p. [*xi.*]; —[blank], p. [*xii.*]; —[title] | THE | COMPLETE ANGLER; | [20 lines] | PART I. | NEW YORK: | JOHN WILEY & SONS. | 1880. |, p. [*xiii.*]; —[blank], p. [*xiv.*]; —[woodcut], p. [*xv.*]; —[blank], p. [*xvi.*]; —[advertisement to the American Edition], p. *xvii.*; —[woodcut], p. [*xviii.*]; —[bibliographical preface], pp. i.–xcii.; —[facsimile of the title-page of the First Edition], p. [xciii.]; —[blank], p. [xciv.]; —[dedication], pp. xcv.–xcvii.; —[preface], pp. xcviii.–cii.; —[commendatory verses], pp. [ciii.]–[cxxii.]; —[text], pp. 1–294.

PLATES: Portrait and 2 plates, as follows:

Portrait of Walton; facing the second title-page.

| THE SALUTATION. |; facing p. 1.

| LANDING THE TROUT. |; facing p. 111.

There are also numerous woodcuts in the text.

VOL. 2.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; [A] to J, K to O, each 8 leaves; P, 4 leaves; total 125 leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], recto of first leaf; —[copyright and edition notices and printers' certificate], verso of first leaf; —[half-title] | THE COMPLETE ANGLER. | PART II. |, p. [i.]; —[blank], p. [ii.]; —[title] | THE | COMPLETE ANGLER; | OR, THE | CONTEMPLATIVE MAN'S RECREATION. | PART II. | [the Walton and Cotton cipher] | [Latin motto] | BEING | INSTRUCTIONS HOW TO ANGLE FOR A TROUT OR | GRAYLING IN A CLEAR STREAM. | NEW YORK: | JOHN WILEY & SONS. | 1880. |, p. [iii.]; —[woodcut], p. [iv.]; —[life of Cotton], pp. v.–xxiv.; —[letter from Cotton to Walton], pp. xxv.–xxvi.; —[letter from Walton to Cotton], pp. xxvii.–xxix.; —[verses] | THE RETIREMENT: |, pp. xxx.–xxxii.; —[text], pp. 1–99; —[blank], p. [100]; —[appendix], pp. 101–207; —[blank], p. [208]; —[index], pp. 209–215; —[blank], p. [216].

PLATE: Portrait of Cotton; facing the title-page to Part 2.

CONDITION: Size of leaf, 10½ × 7½ inches. Bound in half green crushed levant morocco, gilt tops, other edges uncut; by Bradstreet.

This is No. 95 of 100 copies printed.

REFERENCES.

Wood, *Bibliography of "The Complete Angler"* (1900), p. 130; Westwood, *Chronicle* (1883), p. 76; Westwood and Satchell (1883), p. 236.

This, Bethune's Second Edition, was published in two sizes, octavo and quarto, each limited to one hundred copies, the latter containing six etchings by Damman besides the plates in the regular edition. "On this occasion," say Westwood and Satchell, "the type has been re-set, and Dr. Bethune's matter for the first time presented in a worthy manner." This editor's First Edition (our No. 62), unfortunately, was not given to the public in a form worthy of its merits.

In 1886, Dodd, Mead & Co. purchased from Wiley & Sons the remaining sheets, and issued them with their imprint on the title-pages but without date. The *Bibliographical Note* by "The American Editor" was transferred to the end of the second volume, but this change was not noted in the index. This is the edition to which references are made in the present work.

ANGLING. Walton, Izaak, *and* Cotton, Charles.

THE COMPLEAT ANGLER. LONDON, *Sampson Low, Marston, Searle and Rivington*, 1888. 2 vols., royal octavo, viz.: [66]

VOL. I.

COLLATION BY SIGNATURES: [*a*] to *p*, B to P, each 4 leaves; Q, 3 leaves; total 119 leaves.

COLLATION BY PAGINATION: [half-title] | The Compleat Angler | OR THE | CONTEMPLATIVE MAN'S RECREATION. |, p. [i.]; —[imprint and edition notice], p. [ii.]; —[rubricated title] | The Lea and Dove Edition, being the 100th Edition of | The Compleat Angler | OR THE | CONTEMPLATIVE MAN'S RECREATION | BEING A DISCOURSE OF RIVERS FISH-PONDS | FISH AND FISHING WRITTEN BY | IZAAK WALTON | AND | INSTRUCTIONS HOW TO ANGLE FOR A TROUT OR | GRAYLING IN A CLEAR STREAM BY | CHARLES COTTON | EDITED AND ARRANGED BY | R. B. MARSTON | . . . | WITH FIFTY-FOUR PHOTOGRAVURES | AND ABOUT 100 WOODCUTS | AND CONTAINING A REPRINT OF | THE CHRONICLE OF THE COMPLEAT ANGLER | *A Biographical Record of its various Editions and Imitations* | BY T. WESTWOOD AND T. SATCHELL | *IN TWO VOLUMES.—VOL. I.* | LONDON | SAMPSON LOW, MARSTON, SEARLE AND RIVINGTON | *LIMITED* | St. Dunstan's House, Fetter Lane, E. C | 1888. | [*All Rights Reserved*] |, p. [iii.]; —[dedication], p. [iv.]; —[contents], p. [v.]; [blank], p. [vi.]; —[preface], pp. [vii.]-viii.; —[list of illustrations], pp. [ix.]-xii.; —[maps], pp. [xiii.]-[xv.]; [blank], p. [xvi.]; —| LIFE OF WALTON |, pp. [xvii.]-lxv.; —| WALTONIANA. |, pp. [lxvi.]-lxxx.; —| WALTON'S LITERARY WORK. |, pp. [lxxxi.]-lxxxviii.; —| LIFE OF CHARLES COTTON. |, pp. [lxxxix.]-xcvii.; —| PEDIGREE OF COTTON. |, p. [xcviii.]; —| COTTON'S LITERARY WORK. |, pp. [xcix.]-c.; —[facsimile of the title-page of the edition of 1653], p. [*a*]; —[blank], p. [*b*]; —[dedication], pp. [*c*]-*d*; —[preface], pp. *e*-*g*; —[commendatory verses], pp. *h*-*q*; —[contents], pp. *r*-*t*; —[blank], p. [*u*]; —[text], pp. [1]-118.

VOL. 2.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; R to Z, 2A to 2Y, each 4 leaves; 2Z, 3 leaves; total 121 leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.];—[imprint], p. [ii.];—[text of Part 1, continued], pp. 119–170;—[the laws of angling, in old English], pp. 171–173;—[contents to Part 2], p. [174].

| THE | COMPLEAT ANGLER. | Being Instructions how to angle for a TROUT or GRAYLING | in a clear Stream. | PART II. | [the Walton and Cotton cipher] | [Latin motto] | London | Printed for *Richard Marriott*, and *Henry Brome*, in St. *Pauls* Church-yard | M.DCLXXVI |, p. [175];—[license to print and editor's note], p. [176];—[letter from Cotton to Walton], pp. 177–178;—[text], pp. [179]–244;—[letter from Walton to Cotton], p. 245;—[verses] | THE RETIREMENT. |, pp. 246–248;—[advertisement of John Margrave and note], p. 249;—[blank], p. [250].

[Half-title] | THE CHRONICLE | OF THE "COMPLEAT ANGLER." |, p. [251];—[quotation], p. [252];—[title] | THE CHRONICLE OF | The "Compleat Angler" | OF IZAAK WALTON AND CHARLES COTTON | *BEING A* | *BIBLIOGRAPHICAL RECORD OF ITS VARIOUS EDITIONS AND MUTATIONS.* | BY THOMAS WESTWOOD | WITH SOME NOTES AND ADDITIONS BY | THOMAS SATCHELL | *REPRINTED BY PERMISSION* | LONDON | SAMPSON LOW, MARSTON, SEARLE, AND RIVINGTON | [2 lines] | 1888 |. . .|, p. [253];—[note], p. [254];—[dedication to Joseph Crawhall], p. [255];—[blank], p. [256];—[contents], p. [257];—[blank], p. [258];—[preface], pp. [259]–260;—[preface to the First Edition], pp. [261]–266;—[a skeleton chronicle of editions of *The Compleat Angler*, 1653–1888], pp. [267]–268;—[text of the Chronicle], pp. [269]–330;—| WORKS REFERRED TO | IN | *THE COMPLEAT ANGLER.* |, pp. 331–335;—[blank], p. [336];—[index], pp. [337]–357;—[imprint], p. [358].

PLATES: 54 plates (photogravures, with tissue-paper numbers and titles), 3 maps (Vol. 1, pp. [xiii.]–[xv.]), and numerous woodcuts in the text, all on India paper; as called for in the list of illustrations in Vol. 1.

CONDITION: Size of leaf, 13 1/16 × 10 inches. Bound in boards, white cloth back, edges uncut and unopened. With rubricated title-label lettered: | WALTON | AND | COTTON'S | ANGLER | *LEA AND DOVE* | *EDITION* | Large Paper | *[–**] |. The binder, by incorrectly folding the first sheet, has transposed pp. [i.]–viii. of Vol. 1; they appear as follows: [title], p. [iii.];—[dedication], p. [iv.];—[half-title], p. [i.];—[imprint], p. [ii.];—[preface], pp. [vii.]–viii.;—[contents, verso blank], pp. [v.]–[vi.].

REFERENCES.

Dewar's edition of "*The Compleat Angler*," 1 (1902): lxiv.; Wood, *Bibliography of "The Complete Angler"* (1900), pp. 152, 153; Marston (1894), p. 226.

The Lea and Dove Edition; large-paper copy.

This is No. 62 of the Édition de Luxe, of which but 250 copies were printed with the illustrations on India paper. The ordinary edition was limited to 500 copies, each of which was numbered and signed. Some copies, issued for the American market, appear with the imprint of Dodd, Mead & Co., New York.

"In 1888," says Marston, "I brought out the 'Lea and Dove' edition, being the hundredth edition of *The Compleat Angler*, in two volumes, small quarto, and a

limited large-paper edition. My idea was to make illustrations of scenes on the rivers Lea and Dove the leading feature of this issue, and to give the text of the old classic in a style worthy, if possible, of its hundredth edition, and entirely unencumbered with notes. The text was printed from new type by Messrs. William Clowes & Sons, Limited, who took the greatest interest in the work. The illustrations consist of about one hundred small woodcuts and fifty full-page photo-engraved plates of views on the Lea and Dove — those on the Lea by Mr. P. H. Emerson, B.A., and those on the Dove by Mr. George Bankart. Possessors of this edition may at any rate rest satisfied that it will not be reprinted, as the copperplates I had transformed into boxes for keeping fly-books free from moth, and the type has been distributed. Of the reception of this edition both by the Press and the public I will only say that I was more than satisfied.

"It is pleasant to note the number of editions of Walton which bear the imprint of American publishers, chiefly, of course, reprints of English editions or editions printed in England. The most beautiful edition we have had from America was one published in 1889 in two octavo volumes by Little, Brown, & Co., of Boston (London, Macmillan & Co.), with a small large-paper edition, of which I was glad to secure a copy, both because of the fact that it contains an 'Introduction,' extending to over fifty pages, by no less a writer than Mr. James Russell Lowell, and for the etchings by Harlow, which have been added to the illustrations from Major's edition of 1844, with some fish by Inskipp from the great Pickering edition of 1836."

A list of the important editions which have appeared since 1888 is given in Dewar's edition of *The Compleat Angler*, London, 1902, Vol. 1, p. lxiv. Among the most important of these are the following:

Lowell's Edition, Boston, 1889.

J. E. Harting's Edition, called "The Tercentenary Edition," 1893.

Le Gallienne's Edition, 1896.

Andrew Lang's Edition, 1896.

The Oxford University Press Edition, 1898.

The Winchester Edition, 1902.

ANGLING. [Venables, Robert.] (*b.* c. 1612, *d.* 1687.)

THE EXPERIENC'D ANGLER. LONDON, *for Richard Marriot*, 1662. [67]

Small octavo. First Edition.

COLLATION BY SIGNATURES: A to H, each 8 leaves; total 64 leaves. Leaf B 3 is wrongly marked B 5.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 67], recto of [A]; — [blank], verso of [A]; — | *To the Reader.* |, recto of A 2 to verso of [A 6]; — [letter from Walton, with heading] | *To his ingenious Friend the Author* | On his | Angling Improv'd. | [signed] | Your humble and | thankful Servant, | *J. W.* |, recto and verso of [A 7]; — | The Contents. |, recto of [A 8]; — [blank], verso of [A 8];

THE

Experienc'd Angler:

OR

ANGLING

IMPROV'D.

BEING

A general Diſcourſe of Angling;

Imparting many of the apteſt wayes and choiceſt Experiments for the taking of moſt ſorts of Fiſh in Pond or River.

LONDON:
Printed for *Richard Marriot*, and are to be ſold at his Shop in St. *Dunſtans* Church-yard, *Fleet-ſtreet*. 1662.

No. 67. Title-page of Venables' Experienc'd Angler; 1st Edition; 1662.

—[text, with heading] | [conventional head-piece] | Angling Improv'd: | OR, | Profit and Pleasure united. |, pp. 1–105; — | *FINIS.* | [advertisement of fishing-tackle, 7 lines] |, p. 105; —[blank], p. [106]; —[index, with heading] | [type-ornament head-piece] | *THE TABLE.* |, pp. [107]–[111]; — | *FINIS.* |, p. [111]; —[blank], p. [112].

PLATES: Engraved title-page, | *THE* | *Experienc'd* | *Angler,* | *or* | *Angling* | *Improved.* | *Sold by Rich: Marriott in St Dunstans Church yard.* | *Vaughan sculp.* |; also 10 small copperplates in the text, taken from *The Compleat Angler*, on pp. 55, 56 (2), 57, 58, 59, 61, 63 (2), and 101.

CONDITION: Size of leaf, $5^{13}/_{16} \times 3^{7}/_{16}$ inches. Bound in olive green crushed levant morocco, gilt edges; by Matthews.

REFERENCES.

Marston (1894), p. 146; Lenox Library, *Waltonian Collection* (1893), p. 46, Nos. 353–355 (three later editions); Westwood and Satchell (1883), pp. 213, 214; Hazlitt, *Hand-Book* (1867), p. 628.

This work was advertised "as nearly extant" in the *Kingdom's Intelligencer* of September 9, 1661, and probably appeared during the latter part of that year.

The engravings of fish are the same as in Walton's *Compleat Angler*. The Second Edition of this work, probably printed about 1666, was destroyed in the great fire; no copies of it are known to be extant. The Third Edition, in which the author's name appears, was published in 1668. The Fourth Edition forms the third part of the *Universal Angler* (our No. 39). The recommendatory letter signed "*J. W.*" is supposed to be by Izaak Walton.

"Col. Venables served in the Parliamentary Army and in 1644 was made Governor of Chester. He was sent with Penn in 1654 in command of the expedition for the conquest of Hispaniola, and on their return from that disastrous enterprise, the generals were imprisoned in the Tower. 'It would seem,' observes Dr. Bethune in his edition of Walton, 1847, 'that the brave, once most successful, but in the end unfortunate soldier, found consolation in angling and writing upon his quiet pleasures. It is impossible to read his book without being convinced that, whatever may have been his troubles, he was a wise and piously disposed man.'"

ANGLING. Nobbes, Robert. (*b.* 1652, *d.* c. 1706.)

THE COMPLEAT TROLLER. LONDON, *by T. James for Tho. Helder*, 1682. [68]

Small octavo. First Edition.

COLLATION BY SIGNATURES: A to F, each 8 leaves; G, 2 leaves; total 50 leaves. Leaf A 3 has no signature-mark.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 68], recto of [A]; —[blank], verso of [A]; —|To the Right Worshipful | JAMES TRYON | ESQUIRE, | OF | *Bullwick* in *Northamptonshire*; | A Favourer of this ART. | The Author wisheth all Health and Honour | here, and Happiness hereafter. | [signed] | Right Worshipful, | *Yours in all Christian Services,* | RO. NOBBES. |, recto and verso of *A* 2; — | TO THE | Ingenious Reader. | [signed] | *R. N.* |, recto of [A 3] to recto of [A 5]; —[complimentary verses, the first with heading] | To his Ingenious Friend | Mr. *ROBERT NOBBES,* | On his Book called | *The Compleat Troller.*

THE
Compleat Troller,
OR,
THE ART
OF
TROLLING.
WITH
A Deſcription of all the Utenſils, Inſtruments, Tackling, and Materials requiſite thereto: With Rules and Directions how to uſe them.

AS ALSO
A Brief Account of moſt of the Principal RIVERS in *ENGLAND.*

By a Lover of the Sport.

—— *Trahit ſua quemq; voluptas.*

LONDON,
Printed by *T. James* for *Tho. Helder* at the *Angel* in *Little Britain.* 1682.

No. 68. TITLE-PAGE OF NOBBES' COMPLEAT TROLLER; 1ST EDITION; 1682.

|, verso of [A 5] to verso of [A 6];—[verses by the author, the first with heading] | ON THE | *Antiquity and Invention* | OF | FISHING, | And its Praiſe in general. |, recto of [*A* 7] to recto of *B* 2;—[blank], verso of *B* 2;—[text, with heading] | THE | Compleat Troller, | OR, | THE ART | OF | TROLLING. |, pp. [1]–78;—|[type-ornament head-piece]| THE | CONTENTS of the BOOK. |, recto of [G 2];—[publisher's advertisement, with heading] | Books Printed for and ſold by | *Thomas Helder* at the Sign of the | *Angel* in *Little Britain*: 1682. |, verso of [G 2]. Page 3 has no page-number.

CONDITION: Size of leaf, 5½ × 3⅝ inches. Bound in half green crushed levant morocco, gilt edges; by Bradstreet. The

title-page is ruled by hand in red; several head-lines slightly clipped; name lacking at the bottom of the epistle dedicatory.

OTHER COPIES.

British Museum; Lenox; and Hoe Libraries (the last having both the facsimile and counterfeit reprint).

REFERENCES.

Hoe, *Catalogue*, 3 (1903): 243; Lenox Library, *Waltonian Collection* (1893), p. 35, No. 279; Bethune's edition of "*The Complete Angler*," 2 (1886): 178; Westwood and Satchell (1883), p. 156; Lowndes, 3 (1869): 1694.

A counterfeit edition of this work, reprinted line for line with the First Edition, but in a smaller, lighter faced type, appeared the same year. It was also reprinted in facsimile about 1790. On the first fly-leaf of a copy of the facsimile reprint in the Lenox Library is a note in manuscript as follows: "*This is the fac-simile reprint of the 1st Edition & was published according to Russell Smith, in 1790, or according to Dr. Bethune either in that year or in 1770. It is in all respects a fac-simile except that it corrects one or two press errors in its prototype.* [signed] *T. Westwood.*" The Second Edition was undated, and the Third and Fourth appeared in 1805 and 1814 respectively, since which time there have been several revised editions.

Nobbes is commonly called "the father of trollers." Although not the earliest writer on the subject, he was the first to treat of it at large, and in a substantial shape.

ANGLING. Saunders, James.

THE COMPLEAT FISHERMAN. LONDON, *for W. Mears, and S. Tooke, and B. Motte*, 1724. [69]

Duodecimo.

COLLATION BY SIGNATURES: A, 3 leaves; B to K, each 12 leaves; L, 9 leaves; total 120 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 69], recto of [A]; —[blank], verso of [A]; —|[conventional head-piece]| INTRODUCTION. |, recto of A 2 to verso of A 3; —[text, with heading]| [type-ornament head-piece] | THE | Compleat Fiſherman.|, pp. [1]–234; —| *FINIS.*|[conventional tail-piece]|, p. 234. The text of pages 48–50 is printed in perpendicular lines.

PLATE: Folding plate, representing four fishes in the upper portion and three methods of taking fish in the lower portion; engraved by *J. C.*; facing the title-page.

CONDITION: Size of leaf, 6 1/16 × 3 3/4 inches. Bound in mottled calf, sprinkled edges.

REFERENCES.

Lenox Library, *Waltonian Collection* (1893), p. 41, No. 320; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 189.

"Saunders is the first *angling* author who mentions silk-worm gut, (pp. 91–2.) but Pepys, in his diary says, (Mar. 18th 1667), 'This day Mr. Cæsar told me a pretty experiment of his angling with a minikin, a gutt-string varnished over, which keeps it from swelling, and is beyond any hair for strength and smallness. The

THE

Compleat FISHERMAN:

BEING

A Large and Particular Account, of all the ſeveral Ways of Fiſhing now practiſed in *Europe*; with abundance of curious Secrets and Niceties in the Art of FISHING, as well in the Sea, as in Lakes, Meers, Ponds, Rivers or Brooks; whether by Darts, Spears, Harpoons, Nets, Hook and Line, or any other way whatſoever.

More particularly calculated

For the SPORT of ANGLING,

WITH

Directions for preparing the Angle Rods, Lines, Hooks, and Baits, proper for every part of the Sport reſpectively; and alſo for the *Angler's Conduct* in rightly applying them. Alſo, an Account of all the principal *Rivers*, *Lakes*, &c. in *England*; and what Kinds of Fiſh are more eſpecially found in them.

Collected from the beſt AUTHORS,

And from the long Experience of

JAMES SAUNDERS, Eſq; of *Newton-Awbery*, upon the River *Trent*.

LONDON:

Printed for W. MEARS, at the *Lamb* without *Temple Bar*, and S. TOOKE, and B. MOTTE, at the *Middle-Temple-Gate*, *Fleet-ſtreet*. 1724.

No. 69. TITLE-PAGE OF SAUNDERS' COMPLEAT FISHERMAN; 1724.

secret I like mightily.' (Vol. III., p. 171. Edition, 1828.) A writer in the *Field*, (Jan. 2. 1864), on the subject of silk-worm gut, says: 'About three months since, Mr. Geo. Bowness, of Bellyard, shewed me an advertisement of his grandfather's, date 1760, announcing that the *new article*, silk-worm gut, is to be had there. This pretty nearly fixes the date of its introduction into the tackle trade.'"

ANGLING. Brookes, Richard.

THE ART OF ANGLING. LONDON, *for T. Lowndes*, 1770. [70]

Duodecimo. Third Edition.

COLLATION BY SIGNATURES: A, 4 leaves; B to N, each 12 leaves; O, 8 leaves; total, 156 leaves. Leaves B 6 and D 6 have signature-marks.

COLLATION BY PAGINATION: [title, as

THE

Art of Angling.

By R. BROOKES, M.D.

In Two PARTS.

I. Containing an Account of Fiſh, and Fiſh-Ponds: A new Art of Fly-making: The new Laws that concern Angling: The ſecret Ways of catching Fiſh by Ointments, Paſtes, and other Arts: Directions how to procure Baits, and for making all Sorts of Fiſh-Tackle, with the ſureſt Method of finding Sport, &c.

II. Of the great Whale, and Whale Fiſhery; the devouring Shark; the amphibious Turtle; the luſcious Turbot and Sole; with Flying Fiſh, Sea-Devil, and other extraordinary Productions of the Sea. Likewiſe a Natural Hiſtory of the Inhabitants of the Salt Water, and the various Methods of Rock and Sea-Fiſhing.

ILLUSTRATED

With One Hundred and Thirty-five CUTS, exactly deſcribing the different Kinds of FISH that are found in the Freſh or Salt Waters.

The Whole forming

A SPORTSMAN'S MAGAZINE;

And comprizing all that is curious and valuable in The ART of ANGLING.

The THIRD EDITION, with great IMPROVEMENTS.

In flow'ry Meads, oh let me live!
Where cryſtal Streams ſweet Solace give;
To whoſe harmonious bubbling Sound,
My dancing Float and Heart rebound.

LONDON,
Printed for T. LOWNDES, in Fleet-Street.
MDCCLXX.

No. 70. TITLE-PAGE OF BROOKES' ART OF ANGLING; 3D EDITION; 1770.

reproduced; *See* No. 70], p. [i.]; — [blank], p. [ii.]; — | [type-ornament rule] | TO | RICHARD HEATH, | *Of* Hatchlands *in the County of* Surry, *Esq*; |, pp. iii.–iv.; —[3 poems, the first with heading] | *The* ANGLER's LIFE. |, pp. v.–viii.; — [text, with heading] | THE | ART of ANGLING. |, pp. [1]–12; — | THE | ANGLER'S DICTIONARY. |, pp. 13–201; — | [type-ornament rule] | *Of* SEA FISH. |, pp. 202–299; — | FINIS. |, p. 299; — [advertisement] | BOOKS *printed for* T. LOWNDES. |, pp. [300]–[304].

PLATES: Frontispiece, representing in the upper portion six flies, and in the lower a fishing scene; 1 head-piece; and 134 woodcuts in the text.

CONDITION: Size of leaf, 6 11/16 × 4 inches. Bound in half green crushed levant morocco, gilt top; by Bradstreet.

REFERENCES.

Bethune's edition of "*The Complete Angler*," 2 (1886): 161; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 42.

This work first appeared at London in 1740. The prints were chiefly made from Willughby, and badly done; and the treatise on angling was from Chetham, from whom he copies textually. The Second Edition was dated 1743. The work was then improved with additions and formed into a dictionary in 1766. In that form it is said to have been edited by Moses Browne. This was followed a little later by a second undated edition, after which the edition here described, with great improvements, was published. Later editions appeared in 1774, 1780, 1781, 1785, 1789, 1793, 1799, 1801, 1807, and 1811. Pirated editions also appeared at Dublin. Brookes was at one time rector of Ashney, in Northamptonshire.

ANGLING. Browne, Moses. (*b.* 1704, *d.* 1787.)

ANGLING SPORTS: IN NINE PISCATORY ECLOGUES. LONDON, *for Edward and Charles Dilly*, 1773. [71]

Foolscap octavo. Third Edition.

COLLATION BY SIGNATURES: A, a, each 8 leaves; b, 4 leaves; B to I, each 8 leaves; K, 4 leaves; total 88 leaves.

COLLATION BY PAGINATION: [half-title] | [type-ornament rule] | PISCATORY | ECLOGUES. | [type-ornament rule] |, p. [i.]; —[blank], p. [ii.]; —[title, as reproduced; *See* No. 71], p. [iii.]; — [blank], p. [iv.]; — | ADVERTISEMENT | TO THIS | EDITION. |, pp. [v.]–vi.; — | THE | DEDICATION. |, pp. [vii.]–xii.; — | AN | ESSAY | IN DEFENCE OF | PISCATORY ECLOGUE. |, pp. [xiii.]–xxxvii.; —[blank], p. [xxxviii.]; — | CONTENTS. |, pp. [xxxix.]–[xl.]; —[half-title] | [type-ornament rule] | PISCATORY | ECLOGUES. | [type-ornament rule] |, p. [1]; — [blank], p. [2]; —[text in 9 portions, the first with half-title] | type-ornament rule] | ECLOGUE I. | ANGLING SEASONS: | OR, | THE WEATHER. | [2 lines] | [type-ornament rule] |, pp. [3]–136.

PLATES: 1 full-page engraving; facing the title-page.

CONDITION: Size of leaf, 6 13/16 × 4 7/16 inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Matthews. The half-title and the title-page are ruled by hand in red.

REFERENCES.

Lenox Library, *Waltonian Collection* (1893), p. 12, No. 72; Bethune's edition of "*The Complete Angler*," 2 (1886): 161; Westwood and Satchell (1883), p. 43; Lowndes, 1 (1869): 290.

ANGLING SPORTS:

IN NINE

PISCATORY ECLOGUES,

A NEW ATTEMPT

To introduce a more pleasing Variety and Mixture of

SUBJECTS AND CHARACTERS

INTO

PASTORAL.

On the Plan *of its* primitive Rules *and* Manners.

Suited to the Entertainment of Retirement, and the Lovers of NATURE in rural Scenes.

With an ESSAY *in Defence of* this Undertaking.

By MOSES BROWNE.

THE THIRD EDITION,
Corrected, and very much improved.

Rura mihi et rigui placeant in vallibus amnes,
Flumina amem ſylvaſque inglorius—— VIRG

LONDON:
Printed for EDWARD and CHARLES DILLY.
MDCCLXXIII.

No. 71. TITLE-PAGE OF BROWNE'S ANGLING SPORTS; 3D EDITION; 1773.

The First Edition of this work appeared anonymously in 1729, under the title *Piscatory Eclogues;* the Second, in the author's *Poems,* in 1739. Browne brought into notice Walton's *Compleat Angler,* of which he edited three editions, in 1750, 1759, and 1772 (our Nos. 40, 41, and 43). His edition of Walton drew him into a controversy with Sir John Hawkins, who at the time was publishing an improved edition of the same work.

Browne, who published other works, was a contributor to the *Gentleman's Magazine,* and a friend of Dr. Johnson.

ANGLING. Best, Thomas.

A CONCISE TREATISE ON THE ART OF ANGLING. LONDON, *for C. Stalker and H. Turpin,* 1787. [72]

Duodecimo. First Edition.

COLLATION BY SIGNATURES: 6 leaves, without signature-marks (the first blank and lacking); A to I, each 6 leaves; K, 2 leaves; total 62 leaves.

COLLATION BY PAGINATION: [1 blank leaf]; —[title, as reproduced; *See* No. 72], p. [i.]; —[blank], p. [ii.]; —[preface], pp. [iii.]–[vi.]; —[contents], pp. [vii.]–[x.]; —[text of the first part in 6 chapters, the first beginning] | CHAP. I. | *A Description of Fish according to Natural History,* | *with the best Method of breeding, and feeding, &c.* |, pp. 1–51; —[text continued, with heading] | ARCANA | IN THE | ART OF ANGLING. |, pp. 52–56. | Part the Second. | THE | Compleat Fly-Fisher, | OR, | EVERY MAN HIS OWN FLY-MAKER, | IN WHICH | The best METHODS, RULES, and HINTS, | Are carefully laid down and properly digested, | For the Angler's Pleasure and Recreation. | [quotation, 15 lines] | BY THOMAS BEST, GENT. | Late of his Majesty's Drawing Room in the TOWER. |, p. [57]; —[blank], p. [58]; —[text, with heading] | THE | Complete FLY-FISHER, &c. |, pp. 59–112; — | FINIS. |, p. 112.

PLATE: Steel engraving, with inscription below: | *Wooding Sculp* | *Published by C. Stalker, April 9, 1787.* |; facing the title-page.

CONDITION: Size of leaf, 6⅞ × 4⅜₁₆ inches. Bound in half vellum, sprinkled edges.

REFERENCES.

Bethune's edition of "*The Complete Angler,*" 2 (1886): 159; Westwood and Satchell (1883), pp. 31, 210.

This work was frequently reprinted, editions appearing as follows: 1787, 1789, 1794, 1798, 1802, 1804, 1807, 1808, 1810, 1814, 1822, 1832, and a later undated edition edited by Jackson, London, published by Tegg. The editions of 1814 and 1822 contained Nobbes' treatise on trolling. Best, the author, was Keeper of His Majesty's Drawing-room in the Tower of London.

Westwood and Satchell hold this book in light esteem: "Coarsely printed. Ultra elementary: fishes inhabit the water, they have fins, *etc.,* we are told."

A

CONCISE TREATISE

ON THE

ART of ANGLING.

Confirmed by actual Experience,

AND

MINUTE OBSERVATIONS,

Exempt from Redundancies, and Superfluities, which tend more to perplex, than inſtruct.

WITH

The proper Methods for Breeding and Feeding Fiſh, and of making Fiſh-ponds, Stews, &c. with ſeveral Arcana never before made Public.

TO WHICH IS ADDED

THE COMPLEAT FLY-FISHER.

As in ſucceſſive courſe the ſeaſons roll,
So circling pleaſures recreate the ſoul.
When genial ſpring a living warmth beſtows,
And o'er the year her verdant mantle throws,
No ſwelling inundation hides the grounds,
But cryſtal currents glide within their bounds;
The finny brood their wonted haunts forſake,
Float in the ſun, and ſkim along the lake,
With frequent leap they range the ſhallow ſtreams
Their ſilver coats reflect the dazzling beams.
Now let the Fiſherman his toils prepare,
And arm himſelf with ev'ry watry ſnare;
His hooks, his lines peruſe with careful eye,
Increaſe his tackle, and his rod retye. GAY.

By THOMAS BEST, Gent.
Late of his Majeſty's Drawing Room in the Tower.

LONDON,
Printed for C. Stalker, *Stationer's Court, Ludgate Street*, H. Turpin, *St. John Street, Weſt-Smithfield*, and to be had at all Bookſellers and Fiſhing Tackle Shops in Town and Country.

MDCCLXXXVII.

No. 72. Title-page of Best's Concise Treatise on the Art of Angling; 1st Edition; 1787.

ANGLING.

A CONCISE BUT COMPREHENSIVE TREATISE ON THE ART OF ANGLING. London, *R. Harrild*, [*c.* 1809]. [73]

Duodecimo.

Collation by Signatures: A, B, C, each 6 leaves; total 18 numbered leaves.

Collation by Pagination: [title] | A CONCISE | BUT | *COMPREHENSIVE TREATISE* | ON THE | ART OF ANGLING, | IN WHICH IS GIVEN | A PARTICULAR ACCOUNT | OF THE | *Principal Fishes which are caught in Rivers, Ponds,* | *Lakes, &c. &c.* | With the Baits used, | MANNER OF TAKING THEM, | AND THE MOST PROPER | *TIMES FOR FISHING.* | Printed by Swinborne and Walter, Colchester, | AND | PUBLISHED BY R. HARRILD, 20, GREAT EASTCHEAP, | LONDON. | *Price Sixpence.* |, p. [1]; — [blank], p. [2]; — [text, with heading] | THE | ART OF ANGLING. |, pp. [3]–36.

Plate: | *The Art of Angling.* |; facing the title-page.

Condition: Size of leaf, 7 3/16 × 4 5/16 inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

This work should not be confounded with Best's work with a similar title (our previous number).

ANGLING. Berners, Bernes, *or* Barnes, *Dame* Juliana. (*b.* c. 1388, *d.* ——.)

THE BOOK CONTAINING THE TREATISES OF HAWKING; HUNTING; COAT-ARMOUR; FISHING; AND BLASING OF ARMS. London, *Re-printed by Harding and Wright*, 1810. [74]

Small folio. One of 150 copies printed.

Collation by Signatures: 2 leaves, without signature-marks; a to n, each 4 leaves; [a], b, c, each 2 leaves; 2 leaves, without signature-marks; a, 5 leaves; b to e, each 6 leaves; f, g, each 4 leaves; h, 6 leaves; i, 4 leaves; a, b, c, each 6 leaves; d, 8 leaves; 8 leaves, with signature-marks as follows: none, B, A2, C, C2, D, D2, none; total 143 leaves. Two reprinted leaves, with print on one side only, are inserted between leaves fj. and fij., and fiij. and fiiij.; facing recto of fij. and verso of fiij. respectively, as these are incorrect. The reprinted portion is really imposed without reference to the signature-marks.

Collation by Pagination: [rubricated half-title] | LITERARY RESEARCHES | INTO THE | HISTORY OF | THE | BOOK OF SAINT ALBANS. |, p. [i.]; — [blank], p. [ii.]; — [rubricated title] | THE | BOOK | containing the Treatises of | Hawking; Hunting; Coat- | Armour; Fishing; | and | Blasing of Arms. | As printed at Westminster, | by | Wynkyn de Worde; | the Year of the Incarnation of our Lord | MCCCC lxxxx vi. | London: | Re-printed by Harding and Wright, St. John's-Square, | for | White and Cochrane, Fleet-Street, and R. Triphook, | St. James's-Street. | M D C C C X. |, p. [iii.]; — [blank], p. [iv.]; — [half-title] | Biographical and Bibliographical Notices. |, p. [1]; — [blank], p. [2]; — [introduction], pp. [3]–4; — [biographical notices], pp. 5–20; — [bibliographical notices], pp. 21–104; — [half-title] | The BOOK, | containing | The Treatises of Hawking, Hunting, | &c. &c. |,

recto of [a];—[blank], verso of [a];—[rubricated title, same as above], recto of [a 2];—[blank], verso of [a 2];—[contents], recto of b to recto of [c 2];—[blank], verso of [c 2];—[1 blank leaf, unmarked];—[woodcuts], recto and verso of second unmarked leaf;—[text], recto of a j. to verso of [d vij.];—[arms of St. Albans], recto of [d viij.];—[Caxton's device, printed in red], verso of [d viij.];—[1 blank leaf];—| GLOSSARIAL INDEXES. |, recto of B to verso of D 2;—[St. Albans coat of arms], recto of unmarked leaf;—|[Caxton's device]| Harding and Wright, | Printers, | St. John's Square, London. |[all printed in red], verso of unmarked leaf.

PLATES: 6 woodcuts, 2 full-page facsimiles, between pp. 74 and 75, in the preliminary portion; and numerous woodcuts, diagrams, and coats of arms in the facsimile reprint.

CONDITION: Size of leaf, 10½ × 7¼ inches. Bound in dark brown calf, red edges.

REFERENCES.

Hoe, *Catalogue*, 1 (1903):48; Lenox Library, *Waltonian Collection* (1893), p. 9, No. 41; Bethune's edition of "*The Complete Angler*," *Bibliographical Note*, 2 (1886): xxxiii.; Westwood and Satchell (1883), pp. 24, 28; Lowndes, 1 (1869): 118; Corser, *Collectanea Anglo-Poetica*, Part 2 (Chetham Society, Vol. LV.; 1861), p. 267; Dibdin, *Typographical Antiquities*, 2 (1812):55.

The Stapleton copy, with ex-libris.

This is a beautiful and exact facsimile reprint of the Second Edition (1496) of *The Boke of St. Albans*, with the duplicate leaves occurring in the copy cancelled by Haslewood, together with specimens of the type and engravings of the early editions of the work. The reprint is preceded by a very carefully prepared biographical and bibliographical dissertation full of curious information on the work and its learned writer. It was published at £12 12 s.

A few copies of the introduction by the editor, dated October 30, 1811, were printed separately. The second tract, that on hunting, is in rhyme, hence its insertion in Corser and other works of English poetry. There is a copy of the 1496 edition in the Huth Library.

At the end of the treatise on angling is a curious paragraph omitted in the quarto edition: "And for by cause that this present treatyse sholde not come to the hondys of eche ydle persone whyche wolde desire it yf it were enpryntyd allone by itself & put in a lytyll plaunflet therfore I haue compylyd it in a greter volume of dyuerse bokys concernynge to gentyll & noble men. to the entent that the forsayd ydle persones whyche sholde haue but lytyll mesure in the sayd dysporte of fysshyng sholde not by this meane vtterly dystroye it."

"Dame Julyans or Juliana Barnes, Bernes or Berners, to whom these treatises are ascribed, is supposed to have been a daughter of Sir James Berners of Roding Berners in the county of Essex (a favourite of Richard the Second) who was beheaded in 1388. It is said that she was celebrated for her learning and accomplishments and that she held the office of Prioress of the Benedictine Nunnery of Sopwell, near St. Albans, but as far as we can learn, these statements rest on pure conjecture or meagre inference. The first edition of her Book of St. Albans was printed by the schoolmaster printer of St. Albans in 1486."

ANGLING. Salter, Thomas Frederick.

THE ANGLER'S GUIDE. LONDON, *for the Author by Haines and Turner*, 1815. [75]

Post octavo. Second Edition.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; a, b, B to U, each 8 leaves; X, 7 leaves; total 176 leaves.

COLLATION BY PAGINATION: [list of cuts], recto of first leaf; — [list of hooks], verso of first leaf; — [title] | THE | ANGLER'S GUIDE, | BEING | A COMPLETE PRACTICAL TREATISE | ON | Angling: | CONTAINING | THE WHOLE ART OF TROLLING, BOTTOM-FISHING, | FLY-FISHING, AND TRIMMER-ANGLING, | FOUNDED ON FORTY YEARS' PRACTICE AND OBSERVATION. | *SECOND EDITION*, | With very considerable Additions, Local Descriptions, Glossary of | Technical Terms, and Index. | ILLUSTRATED WITH WOOD ENGRAVINGS. | [vignette] | DEDICATED TO HER ROYAL HIGHNESS THE DUCHESS OF YORK. | BY T. F. SALTER, GENT. | [quotation, 4 lines] | London: | PRINTED FOR THE AUTHOR BY HAINES AND TURNER, | *Margaret Street, Cavendish Square*, | SOLD BY T. TEGG, No. 111, CHEAPSIDE, | And by all Booksellers and Fishing-Tackle Makers in the United Kingdom. | 1815. |, p. [i.]; — [blank], p. [ii.]; — [contents, dedication, preface to the First Edition, and preface to the Second Edition], pp. [iii.]–xvi.; — [verses] | THE ANGLER'S PROGRESS. |, pp. [xvii.]–xviii.; — | APOLOGY FOR ANGLERS. |, pp. [xix.]–xxiv.; — | INTRODUCTORY OBSERVATIONS ON | THE NATURE OF FISHES. |, pp. [xxv.]–xxxi.; — [blank], p. [xxxii.]; — [text, with heading] | THE ANGLER'S GUIDE. |, pp. [1]–282; — [appendix], pp. [283]–300; — | A | GLOSSARY OR EXPLANATION | OF | TECHNICAL TERMS | USED AMONG ANGLERS. |, pp. [301]–306; — [index], pp. [307]–317 [wrongly numbered 217]; — [imprint], p. [318]. Pages 308–317 are wrongly numbered 208–217.

PLATES: 9 plates, 2 maps, and numerous illustrations in the text, as called for in the list of cuts; also 1 leaf, | EXPLANATION OF THE THREE PLATES OF | ANGLING APPARATUS. |, not included in the signatures or pagination, placed before the plates of angling apparatus.

CONDITION: Size of leaf, 7⅞ × 5¹⁄₁₆ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

REFERENCES.

Bethune's edition of "*The Complete Angler*," 2 (1886): 183; Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 186.

The First Edition of this work appeared in 1814. The Third Edition, described in our next number, appeared this same year. It was frequently reprinted.

ANGLING. Salter, Thomas Frederick.

THE ANGLER'S GUIDE. LONDON, *for the Author by Carpenter and Son*, 1815. [76]

Octavo. Third Edition.

COLLATION BY SIGNATURES: [a], 8 leaves; *a, 6 leaves; b, A to T, each 8 leaves; U, 4 leaves; total 178 leaves.

COLLATION BY PAGINATION: [blank], recto of [a]; — [list of plates], verso of [a]; — [title] | THE | ANGLER'S GUIDE, | BEING | *A COMPLETE PRACTICAL*

TREATISE | ON | Angling: | CONTAINING | THE WHOLE ART OF TROLLING, BOTTOM AND FLOAT-| FISHING, FLY-FISHING, AND TRIMMER-ANGLING, | FOR | SEA, RIVER, AND POND FISH, | FOUNDED ON FORTY YEARS' PRACTICE AND OBSERVATION. | *THIRD EDITION*, | WITH | Very considerable Additions, Local Descriptions, Glossary of Technical | Terms, and Index. | EMBELLISHED WITH | FIFTY-SIX COPPER-PLATE AND WOOD ENGRAVINGS. | DEDICATED TO HER ROYAL HIGHNESS THE DUCHESS OF YORK. | BY T. F. SALTER, GENT. | [quotation, 4 lines] | *LONDON:* | PRINTED FOR THE AUTHOR BY CARPENTER AND SON, | 16, *Aldgate High Street*; | AND | SOLD BY T. TEGG, No. 111, CHEAPSIDE, | And by all Booksellers and Fishing-Tackle Makers in the United Kingdom. | 1815. | PRICE 12*s.* |, recto of [a 2]; —[blank], verso of [a 2]; —[contents], recto of [a 3] to recto of [a 4]; —[blank], verso of [a 4]; —[dedication], recto of [a 5]; —[blank], verso of [a 5]; —[preface to the First Edition], recto of [a 6]; —[blank], verso of [a 6]; —[preface to the Second Edition], pp. [i.]–iv.; —[preface to the Third Edition], p. [v.]; —[blank], p. [vi.]; —[verses, the first with heading] | *THE ANGLER'S LIFE.* |, pp. vii.–xviii.; —| APOLOGY | FOR | *ANGLERS.* |, pp. [xix.]–xxiv.; —| INTRODUCTORY OBSERVATIONS | ON THE | *NATURE OF FISHES.* |, pp. [xxv.]–xxix.; —[blank], p. [xxx.]; —[text, with heading] | THE | *ANGLER'S GUIDE.* |, pp. [1]–264; —[list of hooks], p. 265; —[addenda], pp. [266]–276; —[appendix], pp. [277]–291; —[blank], p. [292]; —[glossary], pp. [293]–299; —[blank], p. [300]; —[index], pp. [301]–314.

PLATES: 24 plates, 2 maps, and several woodcuts in the text; all as called for in the list of plates.

CONDITION: Size of leaf, 8⅞ × 5½ inches. Bound in the original boards, uncut edges. The back is lacking.

ANGLING. Salter, Thomas Frederick.

THE ANGLER'S GUIDE. LONDON, *James Maynard*, 1841. [77]

Duodecimo. Ninth Edition.

COLLATION BY SIGNATURES: [A], B to Z, 2 A to 2 K, each 6 leaves; 2 L, 2 leaves; total 200 leaves.

COLLATION BY PAGINATION: [title] | THE | ANGLER'S GUIDE, | BEING | A PLAIN AND COMPLETE PRACTICAL TREATISE | ON THE | Art of Angling | FOR | SEA, RIVER, AND POND FISH. | DEDUCED FROM MANY YEARS PRACTICE AND OBSERVATION: | TO WHICH IS ADDED A | TREATISE ON TROLLING. | THE WHOLE | ILLUSTRATED WITH EIGHTY-EIGHT FINE CUTS. | BY T. F. SALTER, ESQ. | THE NINTH EDITION, | WITH THE AUTHOR'S LAST CORRECTIONS AND ADDITIONS. | LONDON: | JAMES MAYNARD, PANTON STREET, HAYMARKET. | 1841. |, p. [i.]; —[blank], p. [ii.]; —[preface], pp. [iii.]–vi.; —[contents], pp. [vii.]–viii.; —[advertisement to the Seventh Edition], p. [ix.]; —[verses], pp. [x.] xii.; [text], pp. [1]–371; —[glossary], pp. [372]–380; —[index], pp. [381]–388.

PLATES: Portrait, 4 plates, and a folding map, as follows:

Portrait of T. F. Salter, by Wageman, engraved by Smith; facing the title-page.

Four plates on angling apparatus, flies, etc.; following p. xii.

Folding map of | THE | RIVER | LEA |; facing p. [1].

There are also numerous illustrations in the text.

CONDITION: Size of leaf, 7¹⁵⁄₁₆ × 4⅝ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

REFERENCE.

Lenox Library, *Waltonian Collection* (1893), p. 40, No. 318.

Though printed so long ago, this work still remains one of the soundest and most practical treatises on the art of angling.

ANGLING. Berners, Bernes, *or* Barnes, *Dame* Juliana.

THE TREATYSE OF FYSSHYNGE WYTH AN ANGLE. LONDON, *John Baskerville, for William Pickering*, 1827. [78]

Crown octavo.

COLLATION BY SIGNATURES: [A], 7 leaves; B to L, each 2 leaves; 1 leaf, without signature-mark, probably imposed as the eighth leaf of sheet [A]; total 28 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[blank], pp. [ii.]–[iii.]; —[woodcut], p. [iv.]; —[title] | The Treatyse | of Fysshynge wyth an Angle. | ATTRIBUTED TO | DAME JULIANA BERNERS, | REPRINTED FROM | THE BOOK OF ST ALBAN'S. | LONDON: | PRINTED WITH THE TYPES OF JOHN BASKERVILLE, FOR | WILLIAM PICKERING. | 1827. |, p. [v.]; —[imprint], p. [vi.]; —[advertisement], pp. [vii.]–xiii.; —[blank], p. [xiv.]; —[text, with heading] | ¶HERE BEGYNNYTH | THE TREATYSE OF FYSSHYNGE | WYTH AN ANGLE. |, pp. [1]–41; —[blank], p. [42]. Page viii. is wrongly numbered iv.

PLATES: 5 plates, reproduced from the original; facing the title-page, and pp. 9, 15, and 17 (2 plates).

CONDITION: Size of leaf, 7⅛ × 4¾ inches. Bound in boards, with brown morocco back, uncut edges.

REFERENCES.

Hoe, *Catalogue*, 1 (1903): 49; Marston (1894), p. 10; Lenox Library, *Waltonian Collection* (1893), p. 9, No. 42; Bethune's edition of "*The Complete Angler*," 2 (1886): 155; same, *Bibliographical Note*, pp. xxviii.–xxxix.; Westwood and Satchell (1883), p. 28; Hazlitt, *Hand-Book* (1867), p. 28; Corser, *Collectanea Anglo-poetica*, Part 2 (Chetham Society, Vol. LV.; 1861), p. 266; Dibdin, *Typographical Antiquities*, 2 (1812): 66.

The reprint here described was printed with Baskerville types and embellished with facsimile woodcuts of the originals.

The original is the earliest and by far the most curious treatise upon angling printed in English, or perhaps any other language, and is supposed to have been the book which inspired Walton to write his charming and highly popular work. It first appeared in the Second Edition of the *Boke of St. Albans* printed by Wynkyn de Worde, in 1496. Notwithstanding the statement made by the author as given in our note to No. 74, it may have been issued separately, as a copy so issued is recorded by Dibdin (*Typographical Antiquities*, 2: 66), and later by Corser (Part 2, p. 266). Bethune is of the opinion that the copy so described, which was formerly in the library of Mr. Haworth and later in that of George Wilkinson, was most probably a portion of the impression of the several treatises printed in 1532.

This work was reprinted in New York in 1903, from type cast especially for it, "patterned after the traditional Old Engliſh character firſt uſed by Wynkyn de Worde," with an introductory essay, by William Loring Andrews (our No. 28 A).

THE

FRESH-WATER FISHES

OF

GREAT BRITAIN.

DRAWN AND DESCRIBED

BY

MRS. T. EDWARD BOWDICH.

LONDON:

PRINTED FOR THE AUTHORESS, 27, BURTON STREET, BURTON CRESCENT;

AND

R. ACKERMANN, 96, STRAND.

M.DCCC.XXVIII.

No. 79. Title-page of Mrs. Bowdich's Fresh-water Fishes; 1828.
Reduced; original 8 11/16 × 5 5/8 inches.

ANGLING. Bowdich, *Mrs.* Sarah (Wallis), *afterward Mrs.* Lee. (*b.* 1791, *d.* 1856.)

THE FRESH-WATER FISHES OF GREAT BRITAIN. London, *for the Authoress; and R. Ackermann,* 1828. [79]

Large quarto.

Collation by Signatures: 48 leaves, without signature-marks.

Collation by Pagination: [title, as reproduced; *See* No. 79], p. [i.]; —[imprint] | LONDON: | J. MOYES, TOOK'S COURT, CHANCERY LANE. |, p. [ii.]; —[preface], pp. [iii.]–iv.; —[list of subscribers], p. [v.]; —[blank], p. [vi.]; —[text, descriptions of 47 fishes, the first with heading] | Drawing, No. I. | TROUT. |, pp. [1]–[89]; —[blank], p. [90]. Descriptions XLI.–XLVII. are wrongly numbered LXI.–LXVII. but are corrected in ink.

Plates: 45 plates, containing 49 excellent drawings of fishes, drawn and all but 3 finely colored by hand.

Condition: Size of leaf, 14¼ × 11¾ inches. Bound in half plum-colored calf, uncut edges.

References.

Lenox Library, *Waltonian Collection* (1893), p. 11, No 58; Westwood and Satchell (1883), p. 39.

This Edition, issued in parts, was limited to fifty copies, all of which were subscribed for at twelve guineas.

"I have hitherto been particularly fortunate in procuring good specimens. . . . Every Drawing has been taken from the living Fish immediately it came from the water it inhabited; so that no tint has been lost or deadened, either by changing the quality of that element, or by exposure to the atmosphere. The colours of the Trout change directly after they leave the stream; but I was lucky enough to avail myself of the skill of a friend, who supplied me with a succession of them as I sat on the bank, and by which I secured the tints in all their delicacy and brightness. . . .

"Where it has been possible, I have preserved the natural size; but in those which the limits of the paper have obliged me to reduce, great care has been taken to observe the proportions." — *Preface.*

"The three last specimens of this work are uncoloured, because it was not in my power to get them alive. They are too insignificant to form into a twelfth Number, and yet the collection would not be complete without them. Mere outlines, therefore, have been given from originals in spirits, kindly lent me by Mr. Yarrell."

ANGLING. Bowlker, Charles.

THE ART OF ANGLING, GREATLY ENLARGED AND IMPROVED. Ludlow, *Procter and Jones,* 1829. [80]

Small octavo.

Collation by Signatures: [A], 4 leaves; B to K, each 8 leaves; L, 4 leaves; total 80 numbered leaves.

Collation by Pagination: [half-title] | BOWLKER'S ART OF ANGLING. |, recto of [A]; —[blank], verso of [A]; —[title] | THE | Art of Angling,

| GREATLY | ENLARGED AND IMPROVED; | CONTAINING DIRECTIONS FOR | FLY-FISHING, TROLLING, | BOTTOM FISHING, | Making Artificial Flies, | &c. &c. | BY CHARLES BOWLKER, OF LUDLOW. | LUDLOW: | PRINTED AND SOLD BY PROCTER AND JONES; | SOLD ALSO BY | LONGMAN, REES, & CO. LONDON. | 1829. |, recto of [A 2]; —[blank], verso of [A 2]; —[description of the frontispiece], recto of [A 3]; —[blank], verso of [A 3]; —[contents], pp. [i.]–[ii.]; —[introduction], pp. [iii.]–viii.; —[text, with heading] | ART OF ANGLING. |, pp. [9]–154.

PLATE: Frontispiece, representing 30 numbered flies; also 11 woodcuts and 4 tail-pieces.

CONDITION: Size of leaf, 6⅞ × 4 inches. Bound in the original boards, with covertitle as follows: | BOWLKER'S | ART OF ANGLING; | EMBELLISHED WITH | NUMEROUS ENGRAVINGS. | [vignette] | LUDLOW: | PRINTED AND SOLD BY PROCTER AND JONES; | SOLD ALSO BY | LONGMAN, REES, AND CO. LONDON. |, enclosed by rule and type-ornament border; and 3 woodcuts, in border, on back cover.

REFERENCES.

Bethune's edition of "*The Complete Angler*," 2 (1886): 160; Westwood and Satchell (1883), p. 39.

The First Edition of this work appeared under the name of Richard Bowlker, at Worcester, about 1746. In the Second Edition (Birmingham, John Baskerville, [1774]) his son Charles seems to lay claim to the work, for he says in the preface: "I have been a practitioner in this art near 26 years, and according to my practice and experience, have contrived, considered and fitted this for publication." He was considered the most finished fly-fisher of his day. The First Edition was reprinted with additions at London in 1766 under the title *The Universal Angler*, and again at Tewkesbury in 1780.

Bowlker's work is very valuable, and perfectly original. The Bowlkers were said to be a dexterous family of trout anglers who lived at Ludlow.

ANGLING. [Penn, Richard.] (*b.* 1784, *d.* 1863.)

MAXIMS AND HINTS FOR AN ANGLER. LONDON, *John Murray*, 1833. [81]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: [A], 2 leaves; B, C, D, each 8 leaves; E, 4 leaves; F, 2 leaves; total 32 leaves.

COLLATION BY PAGINATION: [title] | MAXIMS AND HINTS | FOR | AN ANGLER, | AND | MISERIES OF FISHING. | ILLUSTRATED BY | *DRAWINGS ON STONE* | TO WHICH ARE ADDED | MAXIMS AND HINTS FOR A CHESS PLAYER. | LONDON: | JOHN MURRAY. | MDCCCXXXIII. |, recto of [A]; —[imprint], verso of [A]; —[dedication], recto of [A 2]; —[blank], verso of [A 2]; —[half-title], p. [1]; —[quotation, 9 lines], p. [2]; —[text, with heading] | MAXIMS AND HINTS FOR AN ANGLER. | BY | A BUNGLER. |, pp. [3]–20; — | POSTSCRIPT. |, pp. 21–24; —[half-title] | MISERIES OF FISHING. |, p. [25]; —[quotation], p. [26]; —[text], pp. [27]–37; —[blank], p. [38]; —[half-title] | MAXIMS AND HINTS | FOR A | CHESS PLAYER. |, p. [39]; —[quotation], p.

[40];—[text], pp. [41]–59;—[imprint], p. [60].

PLATES: 12 plates, on India paper, engraved by Seymour; facing the title-page and pp. [3], 6, 12, 15, 16, 23, [27], 30, 32, 34, and 36; also 3 woodcut tail-pieces, on pp. 20, 24, and 37.

CONDITION: Size of leaf, 6⅞ × 4⅝₁₆ inches. Bound in the original publisher's cloth, uncut edges.

REFERENCES.

Lenox Library, *Waltonian Collection* (1893), p. 38, No. 296; Westwood and Satchell (1883), p. 168.

"The 'Maxims' are extracts from the common place book of the 'Houghton fishing club,' on the Test. The author, whose name is given with the third edition, was the great grandson of William Penn, the founder of Pennsylvania. The illustrations are by Seymour."

ANGLING. Baddeley, John.

THE LONDON ANGLER'S BOOK. LONDON, *John Baddeley*, 1834. [82]

Duodecimo.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; A to H, each 12 leaves; [1], 5 leaves; total 102 leaves. Sheets A–D and H are marked on the first three leaves only; and leaf E 3 has no signature-mark.

COLLATION BY PAGINATION: [title]| THE | LONDON ANGLER'S BOOK, | OR | WALTONIAN CHRONICLE, | CONTAINING MUCH | ORIGINAL INFORMATION TO ANGLERS GENERALLY | COMBINED WITH NUMEROUS | AMUSING SONGS AND ANECDOTES | OF FISH AND FISHING, | NEVER BEFORE PUBLISHED. | TOGETHER | WITH AN ENTIRELY NEW DESCRIPTION | OF THE THAMES, FROM LONDON BRIDGE TO STAINES, | THE LEA FROM THE THAMES | TO HERTFORD, THE WANDLE, THE MOLE, THE WEY, | THE COLNE, | THE BRENT, THE RODING; AND EVERY RIVER AND STREAM | WITHIN 20 MILES OF LONDON, | WORTH FISHING IN. | [quotation] | LONDON: | PUBLISHED BY JOHN BADDELEY, | 63, COMPTON STREET, GOSWELL STREET, | *And Sold by all Booksellers and Fishing Tackle Makers.* | PRINTED BY G. PARSONAGE, 149, OLD STREET. | MDCCCXXXIV. |, recto of first leaf;—[blank], verso of first leaf;—[dedication, signed by John Baddeley], pp. [i.]–ii.;—[preface], pp. [iii.]–vi.;—[text, with heading] | THE | LONDON ANGLER'S | BOOK. |, pp. [1]–185;—[conventional tail-piece], p. 185;—[blank], p. [186];—[index], pp. [iii.]–vi.;—[blank], p. [vii.];—[woodcuts], p. [viii.];—| EXPLANATION | TO THE | SKETCHES OF TACKLE. |, p. [ix.];—[note], p. [x.];—[woodcuts], p. [xi.];—[blank], p. [xii.].

PLATES: Copper engraving, facing the title-page; and 2 full-page woodcuts representing fishing-tackle.

CONDITION: Size of leaf, 7¹¹⁄₁₆ × 4⅝ inches. Bound in the original boards, uncut edges.

"Baddeley, the author (?), was secretary to the 'True Waltonians.' It is a coarsely written book." Bethune's copy, which formerly belonged to Gosden, contained Baddeley's autograph and pencilled notes.

ANGLING. [Boosey, Thomas.]

PISCATORIAL REMINISCENCES AND GLEANINGS. London, *William Pickering*, 1835. [83]

Foolscap octavo.

Collation by Signatures: [A] to T, each 8 leaves; U, 4 leaves; total 156 leaves.

Collation by Pagination: [half-title], p. [i.]; —[blank], p. [ii.]; —[title] | PISCATORIAL | REMINISCENCES AND GLEANINGS | BY AN OLD ANGLER AND | BIBLIOPOLIST. | TO WHICH IS ADDED A CATALOGUE OF BOOKS | ON ANGLING. | [printer's device] | LONDON | WILLIAM PICKERING | 1835 |, p. [iii.]; —[imprint], p. [iv.]; —[preface], pp. [v.]–vii.; —[blank], p. [viii.]; —[introduction], pp. [ix.]–xvi.; —| PISCATORIAL REMINISCENCES | AND GLEANINGS. |, pp. [1]–26; —| ANECDOTES OF FISHES AND | FISHING. |, pp. [27]–163; —[blank], p. [164]; —[half-title] | FISHING AS PRACTISED IN DIFFERENT | PARTS OF THE WORLD. |, p. [165]; —[blank], p. [166]; —[text], pp. [167]–201; —[blank], p. [202]; —[half-title] | NATURALIZATION OF FISH. |, p. [203]; —[blank], p. [204]; —[text], pp. [205]–212; —[half-title] | GENERAL ANECDOTES CONNECTED | WITH FISH AND FISHING. |, p. [213]; —[blank], p. [214]; —[text], pp. [215]–248; —[index], pp. [249]–255; —[blank], p. [256].

| BIBLIOTHECA PISCATORIA | A CATALOGUE OF BOOKS | UPON ANGLING | [printer's device] | LONDON | 1836 |, recto of [s]; —[blank], verso of [s]; —[advertisement], recto of [s2]; —[blank], verso of [s2]; —| CATALOGUE OF BOOKS | ON ANGLING. |, recto of [s3] to verso of [u4].

Plate: Lithograph; facing the title-page.

Condition: Size of leaf, 6⅝ × 4¼ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Matthews.

References.

Lenox Library, *Waltonian Collection* (1893), p. 11, No. 56; Westwood and Satchell (1883), pp. 19, 52.

These reminiscences, mainly anecdotes of fish and fishing extracted from books and newspapers, were compiled by Thomas Boosey, whose initials are appended to the preface. The catalogue of twenty unnumbered leaves was contributed by Pickering, and was based on Mr. Ellis's list. It gives the titles of 180 works. Some copies were issued separately.

ANGLING. Jesse, Edward. (*b.* 1780, *d.* 1868.)

AN ANGLER'S RAMBLES. London, *John Van Voorst*, 1836. [84]

Large duodecimo.

Collation by Signatures: [A], 4 leaves; B to O, each 12 leaves; P, 4 leaves; total 164 leaves.

Collation by Pagination: [half-title], recto of [A]; —[blank], verso of [A]; —[title] | AN | ANGLER'S RAMBLES; | BY | EDWARD JESSE, Esq., F.L.S. | [3 lines] | LONDON: | JOHN VAN VOORST, 3, PATERNOSTER ROW. | MDCCCXXXVI. |, recto of [A2]; —[quotation and imprint], verso of [A2]; —[dedication], recto and verso of [A3]; —[preface], recto and verso of [A4]; —[text in several

portions, the first with heading] | THAMES FISHING. | , pp. [1]–316; —[index], pp. 317 – 318; — [publisher's advertisement], pp. [319]–[320].

There are several woodcuts in the text.

CONDITION: Size of leaf, 7¾ × 4¾ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Rivière.

Bethune calls this "a delightful book"; Westwood and Satchell, "an amiable rather than an able book."

ANGLING. Yarrell, William. (*b.* 1784, *d.* 1856.)

A HISTORY OF BRITISH FISHES. LONDON, *John Van Voorst*, 1836. 2 vols., royal octavo, viz.: [85]

VOL. 1.

COLLATION BY SIGNATURES: [A], 2 leaves; b, c, *b*, each 8 leaves; *c*, 3 leaves; B to Z, 2A, 2B, 2C, each 8 leaves; 2D, 4 leaves; total 233 numbered leaves.

COLLATION BY PAGINATION: [half-title] | BRITISH FISHES. | , p. [i.]; —[imprint], p. [ii.]; —[title] | A | HISTORY | OF | BRITISH FISHES. | BY | WILLIAM YARRELL, V.P.Z.S. F.L.S. | ILLUSTRATED BY NEARLY 400 WOODCUTS. | IN TWO VOLUMES. | VOL. I. | [coat of arms] | LONDON: | JOHN VAN VOORST, 3, PATERNOSTER ROW. | M.DCCC.XXXVI. |, p. [iii.]; —[blank], p. [iv.]; —[memoir of William Yarrell], pp. [v.]–xviii.; —[list of Mr. Yarrell's writings], pp. [xix.]–xxiii.; —[blank], p. [xxiv.]; —[preface, introduction, index, and errata], pp. [v.]–[xxxviii.]; —[text, with heading] | BRITISH FISHES. |, pp. [1] –408.

There are numerous woodcuts in the text.

Inserted as an extra-illustration is an engraved portrait of Mr. Yarrell, from a photograph by Heath; facing the title-page.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B, 4 leaves; C to Z, 2A to 2H, each 8 leaves; total 238 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[imprint], verso of [A]; —[title, same as in Vol. 1, except volume-number and with a different coat of arms], recto of [A2]; —[blank], verso of [A2]; —[text, with heading] | BRITISH FISHES. |, pp. [1]–472.

There are numerous woodcuts in the text.

CONDITION: Size of leaf, 9 15/16 × 6 5/16 inches. Bound in half blue crushed levant morocco, gilt tops, other edges uncut; by Bradstreet.

REFERENCES.

Bethune's edition of "*The Complete Angler*," 2 (1886): 191; Westwood and Satchell (1883), p. 243.

This work is "indispensable in every English angler's library as a work of reference. Yarrell was, besides, an angler, and his work contains many useful hints in connection with the sport."

Bethune says of it: "The most scientific work upon Fishes published in England. Several papers by the same author upon Fish are printed in the Linnean Transactions."

William Yarrell, the eminent British naturalist, was the son of a newspaper agent and carried on the parental business. After his death his collection of British fishes and specimens illustrative of his writings were acquired by the British Museum. The most durable monuments of his fame are his two great works, that on fishes, the work here described, and his *History of British Birds* (our No. 747).

ANGLING. Yarrell, William.

SUPPLEMENT TO THE HISTORY OF BRITISH FISHES. London, *John Van Voorst*, 1839. [86]

Royal octavo.

Collation by Signatures: [A], 2 leaves; B, C, D, B to E, each 8 leaves; F, 4 leaves; total 62 numbered leaves.

Collation by Pagination: [title] | SUPPLEMENT | TO THE | HISTORY | OF | BRITISH FISHES. | BY | WILLIAM YARRELL, F.L.S. V.P.Z.S. | ILLUSTRATED WITH WOODCUTS. | IN TWO PARTS. | LONDON: | JOHN VAN VOORST, 1, PATERNOSTER ROW. | M.DCCC.XXXIX. |, p. [i.];—[imprint], p. [ii.];—| PREFACE TO THE SUPPLEMENT. |, pp. [iii.]–iv.;—[text, with heading] | SUPPLEMENT | TO THE FIRST VOLUME OF THE | HISTORY OF BRITISH FISHES. |, pp. [1]–48.

| SUPPLEMENT | TO THE SECOND VOLUME OF THE | HISTORY OF BRITISH FISHES. |, pp. [1]–72.

There are numerous illustrations in the text.

Condition: Size of leaf, $9^{15}/_{16} \times 6^{3}/_{16}$ inches. Bound in at the end of Vols. 1 and 2 respectively of Yarrell's *History of British Fishes* (our previous number).

ANGLING. Yarrell, William.

SECOND SUPPLEMENT TO THE FIRST EDITION OF THE HISTORY OF BRITISH FISHES. London, *John Van Voorst*, 1860. [87]

Royal octavo.

Collation by Signaturls: [A], 2 leaves; B, C, each 8 leaves; D, 2 leaves; E, F, each 8 leaves (the last blank and lacking); total 36 leaves.

Collation by Pagination: [title] | SECOND SUPPLEMENT | TO | THE FIRST EDITION | OF THE | HISTORY | OF | BRITISH FISHES, | BY | THE LATE WILLIAM YARRELL, V.P.L.S., F.Z.S. | BEING ALSO A FIRST SUPPLEMENT TO THE SECOND EDITION. | ILLUSTRATED WITH WOODCUTS. | EDITED BY SIR JOHN RICHARDSON, C.B. | LONDON: | JOHN VAN VOORST, PATERNOSTER ROW. | M.DCCC.LX. |, recto of [A];—[blank], verso of [A];—| PREFACE | TO THE | SUPPLEMENT TO THE SECOND EDITION. |, recto of [A 2];—| NAMES OF FISHES IN THIS SUPPLEMENT. |, verso of [A 2];—[text, with heading] | SECOND SUPPLEMENT | TO THE FIRST VOLUME OF | THE HISTORY OF BRITISH FISHES. |, pp. [1]–36.

| SECOND SUPPLEMENT | TO THE SECOND VOLUME OF | THE HISTORY OF BRITISH FISHES. |, pp. [1]–30;—[1 blank leaf], [F 8].

There are numerous woodcuts in the text.

Condition: Size of leaf, $9^{15}/_{16} \times 6^{3}/_{16}$ inches. Bound in at the end of Vols. 1 and 2 respectively of the author's *History of British Fishes* (our No. 85).

ANGLING. Hofland, Thomas Christopher. (*b.* 1777, *d.* 1843.)

THE BRITISH ANGLER'S MANUAL. LONDON, *Whitehead and Compy., and R. Ackermann,* 1839. [88]

Octavo. First Edition.

COLLATION BY SIGNATURES: [a], b, B to Z, 2 A to 2 Z, 3 A to 3 F, each 4 leaves; 3 G, 1 leaf; total 213 numbered leaves.

COLLATION BY PAGINATION: [title] | THE | BRITISH ANGLER'S MANUAL, | OR, | The Art of Angling | IN | ENGLAND, SCOTLAND, WALES, AND IRELAND: | WITH SOME ACCOUNT OF | The Principal Rivers, Lakes, and Trout Streams, | IN THE UNITED KINGDOM; | WITH INSTRUCTIONS IN FLY-FISHING, TROLLING, AND ANGLING AT THE | BOTTOM, AND MORE PARTICULARLY FOR THE TROUT. | BY T. C. HOFLAND, ESQ. | EMBELLISHED WITH NUMEROUS ENGRAVINGS ON STEEL AND WOOD, | FROM ORIGINAL PICTURES AND DRAWINGS BY THE AUTHOR. | *LONDON:* | PUBLISHED BY WHITEHEAD AND COMP.Y 76, FLEET STREET; | AND R. ACKERMANN, 191, REGENT STREET. | MDCCCXXXIX. |, p. [i.]; —[imprint], p. [ii.]; —[dedication, author's preface, introduction, and list of engravings], pp. [iii.]–xvi.; —[text], pp. [1]–398; —[list of London manufacturers of materials used in angling], p. [399]; —[index], pp. [400]–410.

PLATES: 14 steel engravings and 39 woodcuts; all as called for in the list of engravings.

CONDITION: Size of leaf, 8 11/16 × 5 1/2 inches. Bound in publisher's cloth, edges uncut and unopened.

REFERENCES.

Bethune's edition of "*The Complete Angler*," 2 (1886): 172; Westwood and Satchell (1883), p. 118.

This work was reprinted in 1841, and in 1848 it was revised and enlarged by E. Jesse, with a memoir of the author. Bethune characterizes this as "an elegant, elaborate, and useful work."

ANGLING. Phillips, Henry. (*b.* 1801, *d.* 1876.)

THE TRUE ENJOYMENT OF ANGLING. LONDON, *William Stevens,* 1843. [89]

Royal octavo.

COLLATION BY SIGNATURES: [A], 4 leaves; B to I, each 8 leaves; K, 4 leaves; L, 2 leaves; total 74 leaves.

COLLATION BY PAGINATION: [title] | THE | True Enjoyment | OF | Angling. | BY HENRY PHILLIPS, ESQ. | . . . | Subscriber's Copy. | ONLY ONE HUNDRED PRINTED. | LONDON: | PRINTED BY WILLIAM STEVENS, 37, BELL YARD, | TEMPLE BAR. | 1843. |, p. [i.]; —[imprint], p. [ii.]; —[dedication], p. [iii.]; —[blank], p. [iv.]; —[list of subscribers], pp. [v.]–[viii.]; —[half-title] | THE | TRUE ENJOYMENT | OF | ANGLING. | NE TENTES, AUT PERFICE. |, p. [1]; —[blank], p. [2]; —[text], pp. [3]–138; —[imprint], recto of [L 2]; —[blank], verso of [L 2].

PLATE: Mezzotint portrait of an angler (the author?) from the painting by J. P. Knight, A.R.A., engraved by H. E. Dawe; facing the title-page.

CONDITION: Size of leaf, 9 11/16 × 5 15/16 inches. Bound in half red calf, marbled edges.

REFERENCE.

Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 170.

The author of this book was a celebrated singer. The work is divided into months, from March to September inclusive, each month having a prose essay and a song set to music.

ANGLING. Scrope, William. (*b.* 1772, *d.* 1852.)

DAYS AND NIGHTS OF SALMON FISHING IN THE TWEED. LONDON, *John Murray*, 1843. [90]

Royal octavo. First Edition.

COLLATION BY SIGNATURES: A, 8 leaves (the first blank and lacking); a, 2 leaves; B to T, each 8 leaves; U, 6 leaves; total, 160 leaves. Leaf H 3 is marked * H 3.

COLLATION BY PAGINATION: [1 blank leaf], pp. [i.]–[ii.];—[half-title], p. [iii.];—[imprint], p. [iv.];—[title] | DAYS AND NIGHTS | OF | SALMON FISHING | IN | THE TWEED; | WITH A SHORT ACCOUNT OF THE | NATURAL HISTORY AND HABITS OF THE SALMON, | INSTRUCTIONS TO SPORTSMEN, ANECDOTES, ETC. | BY | WILLIAM SCROPE, ESQ. F.L.S. | [3 lines] | ILLUSTRATED BY | Lithographs and Wood Engravings | BY L. HAGHE, T. LANDSEER, AND S. WILLIAMS, | FROM PAINTINGS | BY SIR DAVID WILKIE, EDWIN LANDSEER, R.A., CHARLES LANDSEER, | WILLIAM SIMSON, AND EDWARD COOKE. | LONDON: | JOHN MURRAY, ALBEMARLE STREET. | 1843. |, p. [v.];—[quotation], p. [vi.];—[dedication, preface, errata, contents, list of lithographs, and list of vignettes], pp. [vii.]–[xx.];—[text], pp. [1]–255;—[blank], p. [256];—[appendix], pp. 257–298;—[publisher's advertisement], pp. [299]–300.

PLATES: 10 lithographs, including engraved title-page, printed in colors, and 3, of fish and flies, colored by hand, also 9 large woodcut vignettes; all as called for in the lists of lithographs and vignettes.

CONDITION: Size of leaf, 9⅞ × 6¼ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

"Throughout his life Scrope was a devotee of deer-stalking and salmon-fishing, and he published two well known books, 'The Art of Deerstalking,' 1838, and 'Days and Nights of Salmon-fishing in the Tweed,' 1843, both illustrated with plates after Edwin and Charles Landseer, Wilkie, W. Simson, and others. They are valuable contributions to the literature of their subjects, and have been reissued, the former in 1885, the latter in 1883." — *Dictionary of National Biography.*

ANGLING. Jesse, Edward. (*b.* 1780, *d.* 1868.)

SCENES AND TALES OF COUNTRY LIFE. LONDON, *John Murray*, 1844. [91]

Large duodecimo.

COLLATION BY SIGNATURES: [A], 6 leaves; B to R, each 12 leaves; S, 6 leaves; total 204 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A];—[imprint], verso of [A];—[rubricated title] | SCENES AND TALES | OF | COUNTRY LIFE; | WITH | RECOLLECTIONS OF NATURAL HISTORY. | BY | EDWARD JESSE,

Esq. | . . . | WITH WOOD CUTS. | LONDON: | JOHN MURRAY, ALBEMARLE STREET. | MDCCCXLIV. |, recto of [A 2]; — [blank], verso of [A 2]; — [preface, contents, and list of plates], pp. [i.]–[viii.]; — [text], pp. [1]–395; — [publisher's advertisement], p. [396].

PLATES: 4 plates, as called for in the list of plates; also 2 leaves of music, between pp. 296 and 297.

CONDITION: Size of leaf, 7¾ × 4¾ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Rivière.

Besides *An Angler's Rambles* (our No. 84) Jesse wrote *Gleanings in Natural History*, to which he added maxims and hints for an angler. This popular work in three series ran through several editions.

The work here described finds its place in an angling library because of the chapter entitled: "The River-Side. Appreciation of Nature. The Angler. Isaac Walton indebted to former Authors. Cruelty to Live Bait. Character of Walton. His Lives. Charms of his style. His Retirement. Sir Henry Wotton. Good Father Walton. The Complete Angler. Music of Birds. Commendations of Walton. Grave of Walton."

ANGLING. [Anderdon, John Lavicount.] (*b.* 1792, *d.* 1874.)

THE RIVER DOVE. [LONDON (?), 1845.] [92]

Imperial octavo. One of 25 copies printed.

COLLATION BY SIGNATURES: [A], 2 leaves; B to Q, each 8 leaves; 2 leaves, without signature-marks (the last blank and lacking); total 124 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 92], recto of [A]; — [edition notice], verso of [A]; — | TO THE READER. | [signed] | Your loving friend | and humble servant, | *I. L. A.* | [dated] | From my House at —— | Festival of *St. Peter*, 1687. |, recto of [A 2]; — [blank], verso of [A 2]; — [text, with heading] | THE | RIVER DOVE; | WITH | SOME QUIET THOUGHTS | ON THE | HAPPY PRACTICE OF ANGLING. |, pp. [1]–241; — | FINIS. |, p. 241; — [blank], p. [242]; — [1 blank leaf].

ILLUSTRATIONS: 14 small India-proof woodcuts, evidently engraved for this work, pasted at the bottom of pp. 11, 23, 45, 89, 93, 101, 112, 135, 151, 176, 185, 211, 220, and 222.

CONDITION: Size of leaf, 11⅛ × 7½ inches. Bound in brown morocco Roxburghe binding. With inscription on the recto of the first fly-leaf: | *Emma M. Anderdon.* | *from her affectionate brother* | *John L. Anderdon.* | *1845.* |.

REFERENCE.

Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 1.

This book was printed for private circulation in 1845, though without date or printer's name. The edition was limited to twenty-five copies, of which six were printed in quarto and six in duodecimo on tinted paper.

The work is written in the form of a colloquy between an angler and a painter, with occasional remarks by their host. It is in the quaint imagery of the epoch of Walton and Cotton, whom the writer has taken as models for his style. Probably no writer has better succeeded in imitating Walton's style. The scene of the book is in Derbyshire, along the "greensward of Dovedale."

THE

RIVER DOVE;

WITH

SOME QUIET THOUGHTS

ON THE

HAPPY PRACTICE OF ANGLING,

NEAR TO THE SEAT

OF

Mr. CHARLES COTTON

AT

BERESFORD HALL, IN STAFFORDSHIRE.

Ἔρασμίη ΠΕΛΕΙΑ,
Πόθεν πόθεν πέτασσαι;
Πόθεν μύρων τοσούτων
Πνέεις τε καὶ ψεκάζεις.
Anacreon, Ode IX.

No. 92. Title-page of Anderdon's River Dove; [1845].

ANGLING. [Anderdon, John Lavicount.]

THE RIVER DOVE. London, *William Pickering*, 1847. [93]

Foolscap octavo.

Collation by Signatures: [A], 2 leaves; B to Z, AA to PP, each 4 leaves; 1 leaf, without signature-mark; total 151 leaves.

Collation by Pagination: [title] | THE | RIVER DOVE | WITH SOME QUIET THOUGHTS ON | THE HAPPY PRACTICE OF | ANGLING | [printer's device] | LONDON | WILLIAM PICKERING | 1847 |, p. [i.];—[Greek quotation], p. [ii.];—| TO THE READER. |, pp. [iii.]–iv.;—[text, with heading] | THE RIVER DOVE;|, pp. [1]–296;—| FINIS | [imprint] |, p. 296;—[publisher's advertisement], pp. [i.]–[ii.].

Condition: Size of leaf, 6 11/16 × 4 5/16 inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Rivière.

ANGLING. Herbert, Henry William. (*b.* 1807, *d.* 1858.)

FRANK FORESTER'S FISH AND FISHING. NEW-YORK, *Stringer & Townsend*, 1850. [94]

Octavo.

COLLATION BY SIGNATURES: 180 numbered leaves, without signature-marks.

COLLATION BY PAGINATION: [title] | FRANK FORESTER'S | FISH AND FISHING | OF THE | UNITED STATES | AND | BRITISH PROVINCES OF NORTH AMERICA. | ILLUSTRATED FROM NATURE BY THE AUTHOR. | BY | HENRY WILLIAM HERBERT, | [2 lines] | NEW-YORK: | STRINGER & TOWNSEND. | 222 BROADWAY. | 1850. | , p. [i.];—[copyright notice and imprint], p. [ii.];—[dedication, advertisement, list of embellishments, contents, and introduction], pp. [iii.]–xvi.;—[text, with heading] | FRANK FORESTER'S | FISH AND FISHING. | , pp. [17]–322;—[appendix, with half-title], pp. [323]–352;—[index, with half-title], pp. [353]–359;—[blank], p. [360].

PLATES: 12 plates and numerous vignettes and woodcuts in the text, as called for in the list of embellishments.

CONDITION: Size of leaf, 8 1/16 × 5 3/4 inches. Bound in half dark green crushed levant morocco, gilt top, other edges uncut; by Matthews.

Henry William Herbert, better known by his pseudonym "Frank Forester," was a native of London, and was graduated at Oxford with honors. Having met with financial losses, he came to this country about 1830, where he first supported himself by teaching the classics in Newark, N. J. Later he founded the *American Monthly Magazine*, the editorship of which he transferred to Charles Fenno Hoffman.

He was a voluminous writer in several fields, including fiction, history, and translations from the Greek and French. An enthusiastic sportsman, he was the first in this country to give prominence to that department of literature.

ANGLING. Herbert, Henry William.

SUPPLEMENT TO FRANK FORESTER'S FISH AND FISHING. NEW-YORK, *Stringer & Townsend*, 1850. [95]

Octavo.

COLLATION BY SIGNATURES: 44 leaves, without signature-marks.

COLLATION BY PAGINATION: [title] | SUPPLEMENT | TO | FRANK FORESTER'S | FISH AND FISHING | OF THE | UNITED STATES | AND | BRITISH PROVINCES OF NORTH AMERICA. | BY | WILLIAM HENRY HERBERT, | [2 lines] | NEW-YORK, | STRINGER & TOWNSEND, | 222 BROADWAY. | 1850. | , recto of first leaf;—[copyright notice and imprint], verso of first leaf;— | INDEX TO PLATE OF FLIES. | , p. [i.];—[blank], p. [ii.];— | INTRODUCTORY REMARKS. | , pp. [iii.]–iv.;—[contents], pp. [v.]–vi.;—[half-title] | PART I. | THE | GAME FISHES | OF | North America. | , p. [7];—[blank], p. [8];—[text], pp. [9]–53;—[blank], p. [54];—[half-title] | PART II. | THE | FISHING | OF | North America. | , p. [55];—[blank], p. [56];—[text], pp. 57–86.

PLATES: Colored plate of flies, facing the title-page; also 2 woodcuts in the text.

CONDITION: Size of leaf, 8 1/16 x 6 inches. Bound in half dark green crushed levant morocco, gilt top, other edges uncut; by Matthews.

ANGLING. Herbert, Henry William.

FRANK FORESTER'S FISH AND FISHING. New York, *W. A. Townsend & Company*, 1859. [96]

Octavo.

Collation by Signatures: [1] to 32, each 8 leaves; 33, 4 leaves; total 260 numbered leaves.

Collation by Pagination: [title] | FRANK FORESTER'S | FISH AND FISHING | of the | UNITED STATES | and | BRITISH PROVINCES OF NORTH AMERICA. | ILLUSTRATED FROM NATURE. | By | HENRY WILLIAM HERBERT, | [2 lines] | new edition, revised and corrected, with an ample supplement | by the author, together with | A TREATISE ON FLY-FISHING, | BY "DINKS." | NEW YORK: | W. A. TOWNSEND & COMPANY. | 1859. |, p. [i.];—[copyright notice and imprint], p. [ii.];—[dedication], p. [iii.];—[blank], p. [iv.];— | TO THE PUBLIC. | [9 lines] | ANNOUNCEMENT. |, p. [v.];—[blank], p. [vi.];—[advertisement, list of embellishments, contents, and introduction], pp. [vii.]-xxiv.;—[text], pp. [17]-322;—[appendix, with half-title], pp. [323]-352;—[half-title] | SUPPLEMENT | to | frank forester's | Fish and Fishing. | by | henry william herbert. |, p. [353];—[blank], p. [354];— | INDEX TO PLATE OF FLIES. |, p. [355];—[blank], p. [356];— | INTRODUCTORY REMARKS. |, pp. [357]-358;—[half-title] | PART I. | the | GAME FISHES | of | North America. |, p. [359];—[blank], p. [360];—[text], pp. [361]-405;—[blank], p. [406];—[half-title] | PART II. | the | FISHING | of | North America. |, p. [407];—[blank], p. [408];—[text], pp. [409]-438;—[half-title] | A TREATISE | on | FLY-FISHING. | BY "DINKS," | [10 lines] |, p. [439];—[blank], p. [440];—[text, with heading] | SUPPLEMENTARY TREATISE | on | FLY-FISHING. |, pp. [441]-498;—[index, with half-title], pp. [499]-512.

Plates: 13 plates (1 colored) and numerous woodcuts, as called for in the list of embellishments.

Condition: Size of leaf, 8⅛ × 5⅞ inches. Bound in half dark green crushed levant morocco, gilt top, other edges uncut; by Matthews.

ANGLING. Blacker, William.

ART OF FLY MAKING. London, 1855. [97]

Royal eighteenmo.

Collation by Signatures: [A], 9 leaves; B to H, each 18 leaves; I, K, each 2 leaves; total 139 leaves.

Collation by Pagination: [engraved title-page, inserted as a plate] | patronized by H. R. H. PRINCE ALBERT. | [coat of arms] | BLACKER'S, | ART OF FLY MAKING, &c, | comprising angling, | & dyeing of colours, | WITH ENGRAVINGS | OF SALMON & TROUT FLIES | shewing the process | of the gentle craft | as taught in | the pages. | WITH descriptions of | FLIES FOR THE SEASON | of the year | as they come out | on the water. | RE-WRITTEN & REVISED | by the author | BLACKER, HIMSELF, | FISHING TACKLE MAKER | of 54, dean st, soho, | LONDON. | 1855. |;—[contents, list of plates, and press comments, etc.], pp. [i.]-viii.;— | entered at stationers' hall. |, p. [ix.];—[imprint], p. [x.];—[preface], pp. v.-xi.;—[coat of arms], p. [xii.];—[text, with heading] | THE ART OF FLY-MAKING, | etc., etc., | By

WILLIAM BLACKER. |, pp. 1–259; —[blank], p. [260].

PLATES: Frontispiece, engraved title-page, and 20 plates (17 colored), as called for in the list of plates.

CONDITION: Size of leaf, 6½ × 4 inches. Bound in green cloth, edges uncut and unopened.

REFERENCE.

Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 33.

Previous editions of this work appeared in 1842 and 1843, with specimens of flies wafered to the page. "The work," say Westwood and Satchell, "is a strange medley of practical usefulness and rhapsodical extravagance. The instructions for fly-making are peculiarly precise and clear."

ANGLING. Ronalds, Alfred.

THE FLY-FISHER'S ENTOMOLOGY. LONDON, *Longman, Brown, Green, and Longmans,* 1856. [98]

Octavo. Fifth Edition.

COLLATION BY SIGNATURES: A to I, each 8 leaves; K, 2 leaves; total 74 numbered leaves.

COLLATION BY PAGINATION: [title] |THE|FLY-FISHER'S ENTOMOLOGY, |WITH COLORED REPRESENTATIONS|OF THE NATURAL AND ARTIFICIAL INSECT;|AND A FEW OBSERVATIONS AND INSTRUCTIONS|ON TROUT- AND GRAYLING-FISHING |BY ALFRED RONALDS.|WITH TWENTY COLORED PLATES.|Fifth Edition revised, with Additions|BY PISCATOR. |[quotation, 5 lines]|LONDON:|LONGMAN, BROWN, GREEN, AND LONGMANS.|1856.|, p. [i.]; —[imprint], p. [ii.]; —[preface to the Fifth Edition, preface to the First Edition, contents, and list of plates], p. [iii.]–[xv.]; —[blank], p. [xvi.]; —[text], pp. [1]–130; —|INDEX|TO FLIES DESCRIBED.|, pp. 131–132.

PLATES: 20 colored plates, as called for in the list of plates.

CONDITION: Size of leaf, 8¾ × 5⅝ inches. Bound in publisher's cloth, uncut edges. Bound in at the end is the publishers' catalogue of new works and new editions, 24 numbered pages.

REFERENCE.

Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 178.

The previous editions of this work appeared in 1836, 1839, 1844, and 1849. Later editions were published in 1862 and 1877.

"This work, though in some respects inaccurate, displays a rare combination of entomological and piscatorial science. The drawings of the natural fly in juxtaposition with the artificial are of great value and nicety. They are on nineteen plates; the remaining plate, used as a frontispiece, is of fish. New plates were prepared for the edition of 1862. The Blythe, 'A sweet trout-stream in Staffordshire,' was the scene of Ronald's [*sic*] early experience and on the little bridge, close to the present station, stood his *Observatory*. Amongst the midland streams, which he 'studied, was the Dove,' where Cotton erst hung up the thick-bodied fly of more Southern counties, 'in his window to laugh at.' In the 3rd edition appears an announcement that the author prepares for sale the whole series of flies and also supplies a fly-case of 'new construction.'"

ANGLING. Soltau, G. W.

TROUT FLIES OF DEVON AND CORNWALL. [LONDON], *Longman & Co.; . . .* PLYMOUTH, *Edward Nettleton*, 1856. [99]

Crown octavo. Second Edition.

COLLATION BY SIGNATURES: [A], 2 leaves; B to N, each 4 leaves; total 50 numbered leaves.

COLLATION BY PAGINATION: [title] | TROUT FLIES | OF | DEVON AND CORNWALL, | AND | WHEN AND HOW TO USE THEM. | BY G. W. SOLTAU, ESQ. | LITTLE EFFORD, DEVON. | [quotation] | LONGMAN & Co. PATERNOSTER ROW; | WALLIS AND HOLDEN, EXETER; BRIGHTWELL, BARNSTAPLE; LIDDELL, | BODMIN; HEARD AND SONS, TRURO; AND | EDWARD NETTLETON, WHIMPLE STREET, | PLYMOUTH, | PRINTER TO HER MAJESTY. | 1847. | COPYRIGHT, 1856.—JAMES LAND, 18, GEORGE-STREET, PLYMOUTH. |, p. [1];—[blank], p. [2];—[note and errata], p. [3];—[blank], p. [4];—[text, with heading] | TREATISE | ON | FLY-FISHING. |, pp. [5]–100.

PLATES: 2 colored plates, facing pp. 42 and 44; also 2 full-page diagrams, on pp. [50] and [71].

CONDITION: Size of leaf, 7 7/16 × 4 7/8 inches. Bound in publisher's red cloth, uncut edges. With one leaf of advertisements (verso blank) bound in at the end.

REFERENCE.

Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 197.

The copy here described seems, by its date, to be the Second Edition as recorded by Westwood and Satchell, but the collation agrees with their description of the First Edition, published in 1847.

ANGLING. Brown, John J.

THE AMERICAN ANGLER'S GUIDE. NEW YORK, *D. Appleton and Company*, 1857. [100]

Octavo. Fourth Edition.

COLLATION BY SIGNATURES: 168 numbered leaves, without signature-marks (the first blank and genuine).

COLLATION BY PAGINATION: [1 blank leaf], pp. [i.]–[ii.];—[verses], p. [iii.];—[blank], p. [iv.];—[title] | THE | AMERICAN ANGLER'S GUIDE; | OR, | COMPLETE FISHER'S MANUAL, | FOR THE | UNITED STATES: | CONTAINING THE OPINIONS AND PRACTICES OF | EXPERIENCED ANGLERS OF BOTH HEMISPHERES; | [4 lines] | Fourth Edition, | REVISED, CORRECTED, AND GREATLY IMPROVED, WITH THE ADDITION OF | A SECOND PART, | CONTAINING OVER ONE HUNDRED PAGES OF USEFUL AND INSTRUCTIVE INFORMATION, | HANDSOMELY ILLUSTRATED WITH TWENTY ENGRAVINGS | OF THE PRINCIPAL ANGLE FISH OF AMERICA, AND | EMBELLISHED WITH NUMEROUS ENGRAVINGS | ON STEEL, STONE, AND WOOD, BY | THE BEST ARTISTS. | NEW YORK: | D. APPLETON AND COMPANY, | 346 & 348 BROADWAY. | M.DCCC.LVII. |, p. [v.];—[copyright notice], p. [vi.];—[list of illustrations], pp. [vii.]–[viii.];—[contents to Part 1], pp. [ix.]–x.;—[preface to Part 1], pp. [xi.]–xii.;—[introduction], pp. [9]–12;—| INTRODUCTORY REMARKS ON ANGLING. |, pp. [13]–19;—[text], pp. [20]–224;—[contents of Part 2], pp. [225]–226;—[preface to the Second Part], pp. [227]–

228;— | THE FISH AND FISHING | OF THE | UNITED STATES. |, pp. [229]–332.

PLATES: 25 plates, including the steel-engraved frontispiece; also numerous wood-cuts in the text; all as called for in the list of illustrations. Each page is bordered at the lower outer corner with a woodcut.

CONDITION: Size of leaf, 7 15/16 × 5 5/16 inches. Bound in half brown polished calf, marbled edges.

REFERENCES.

Lenox Library, *Waltonian Collection* (1893), p. 12, No. 70; Westwood and Satchell (1883), p. 4.

The author's name here appears only in the copyright notice. The work was written by John J. Brown, whose name appears for the first time on the title-page of the Fifth Edition, New York, 1876.

ANGLING. Scott, Genio C.

FISHING IN AMERICAN WATERS. NEW YORK, *Harper & Brothers*, 1869. [101]

Octavo.

COLLATION BY SIGNATURES: [A] to Z, Aa to Gg, each 8 leaves; Hh, 2 leaves; total 242 numbered leaves.

COLLATION BY PAGINATION: [blank], p. [i.];—[full-page woodcut], p. [ii.];—[title] | FISHING | IN | AMERICAN WATERS. | BY GENIO C. SCOTT. | *WITH ONE HUNDRED AND SEVENTY ILLUSTRATIONS* | [vignette] | [quotation] | NEW YORK: | HARPER & BROTHERS, PUBLISHERS, | FRANKLIN SQUARE. | 1869. |, p. [iii.];—[copyright notice], p. [iv.];—[dedication, preface, contents, and list of illustrations], pp. [v.]–xiv.;—[text in 5 parts, each with half-title, the first as follows] | Part First. | ON COAST AND ESTUARY FISHING | WITH | ROD AND LINE. |, pp. [15]–442;—[appendix, with half-title], pp. [443]–478;—[index], pp. [479]–484.

ILLUSTRATIONS: Frontispiece (a full-page woodcut, included in the pagination), vignette on the title-page, and 172 wood-cuts in the text; all as called for in the list of illustrations.

CONDITION: Size of leaf, 7 15/16 × 5 5/16 inches. Bound in half green crushed levant morocco, gilt top; by Matthews.

Among the subjects treated in this volume are: "Trolling among the Thousand Islands," "Fly-fishing on Massapiqua Lake," "Poetry of Angling," etc.

The subjects of the different parts into which the work is divided are as follows: Part I., Coast and Estuary Fishing with Rod and Line; Part II., Fresh-water Fishing with Fly and Bait; Part III., Commercial Fisheries; Part IV., Ancient and Modern Fish-culture; Part V., A Glimpse of Ichthyology.

"I have endeavored to portray the recreations of the angler in America, with his implements and his game; adding a small tribute to the temperate and industrious class of men who follow for a livelihood the hazardous business of fishing on the broad seas. . . .

"The fishes of our coasts and estuaries, and the peculiar methods adopted for their capture, form not only a sealed book to Europeans, but to those anglers in America also who confine their recreations to fresh-water attractions. Each game fish affords a distinct interest, with peculiarities worth studying." — *Preface.*

ANGLING. Stewart, W. C.

A CAUTION TO ANGLERS. EDINBURGH, *Adam and Charles Black*, 1871. [102]

Foolscap octavo.

COLLATION BY SIGNATURES: [A], 2 leaves; B, C, D, each 8 leaves; E, 6 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title] | A | CAUTION TO ANGLERS | OR | '*THE PRACTICAL ANGLER*' | *AND* '*THE MODERN PRACTICAL ANGLER*' | *COMPARED* | WITH | REMARKS UPON THE DECREASE OF TROUT | AND PROPOSED REMEDIES | BY W. C. STEWART | . . . | EDINBURGH | ADAM AND CHARLES BLACK | 1871 |, p. [i.];—[blank], p. [ii.];—[preface], pp. [iii.]–iv.;—[text, with heading] | A CAUTION TO ANGLERS. |, pp. [1]–56;—[opinions of the press], pp. [1]–4.

CONDITION: Size of leaf, 6½ × 4¼ inches. Bound in half morocco.

REFERENCE.

Westwood and Satchell, *Bibliotheca Piscatoria* (1883), p. 203.

The author's object in writing this book is to show that the similarity between his work and that of H. C. Pennell's *Modern Practical Angler* is almost entirely confined to the title, and that no two systems could be more different than those advocated in their two books.

Stewart also wrote *The Practical Angler*, the First Edition of which appeared in 1857. It passed through several editions.

ANGLING. Mayer, Alfred M., *editor.*

SPORT WITH GUN AND ROD IN AMERICAN WOODS AND WATERS. NEW YORK, *The Century Co.*, 1883. [103]

Imperial octavo.

COLLATION BY SIGNATURES: [1], 8 leaves (the first two blank and lacking); 2 to 55, each 8 leaves; 56, 6 leaves (the last blank and lacking); total 446 leaves.

COLLATION BY PAGINATION: [2 blank leaves], pp. [1]–[4];—[half-title], p. [5];—[blank], pp. [6]–[7];—[full-page Japan proof], p. [8];—[title] | SPORT | WITH GUN AND ROD | IN | AMERICAN WOODS AND WATERS | EDITED BY | ALFRED M. MAYER | [2 lines] | [vignette] | NEW YORK | THE CENTURY CO |, p. [9];—[copyright notice and imprint], p. [10];—[preface], pp. [11]–12;—[full-page woodcut], p. [13];—[list of Japan proofs], p. [14];—[list of full-page illustrations], pp. [15]–16;—[contents], pp. [17]–27;—[full-page woodcut], p. [28];—[text in several portions, the first with heading] | THE PREHISTORIC HUNTER. | BY ALFRED M. MAYER. |, pp. [29]–886;—[half-title] | INDEX |, recto of [56$_4$];—[blank], verso of [56$_4$];—[text of index], pp. [887]–888;—[1 blank leaf], [56$_6$].

PLATES: 11 Japan proofs and 27 full-page illustrations, as called for in the lists; also numerous illustrations in the text.

CONDITION: Size of leaf, 10⅞ × 7½ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut.

ANGLING. Hamilton, Edward.

RECOLLECTIONS OF FLY FISHING FOR SALMON, TROUT, AND GRAYLING. LONDON, *Sampson Low, Marston, Searle, and Rivington,* 1884. [104]

Crown octavo.

COLLATION BY SIGNATURES: [A], 6 leaves; B to N, each 8 leaves; total 102 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[blank], p. [ii.]; —[title] | RECOLLECTIONS | OF | FLY FISHING | FOR | SALMON, TROUT, AND GRAYLING, | WITH NOTES ON | THEIR HAUNTS, HABITS, AND HISTORY. | BY | EDWARD HAMILTON, M.D., F.L.S., &c. | [vignette] | *ILLUSTRATED BY A MEZZOTINT ENGRAVING BY FRANCIS | SEYMOUR HADEN, ESQ., AND OTHER WOODCUTS.* | LONDON: | SAMPSON LOW, MARSTON, SEARLE, AND RIVINGTON, | CROWN BUILDINGS, FLEET STREET. | 1884. | (*All rights reserved.*) |, p. [iii.]; —[poetry, 4 lines], p. [iv.]; —[preface, contents, and list of illustrations], p. [xi.]; —[blank], p. [xii.]; —[text], pp. [1]–190; — | FINIS. |, p. 190; —[device of the Chiswick Press, with imprint], p. [191]; —[blank], p. [192].

PLATES: 1 mezzotint engraving and 5 woodcuts, as called for in the list of illustrations.

CONDITION: Size of leaf, 7⅝ × 4 $^{15}/_{16}$ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut.

ANGLING. Wells, Henry P.

FLY-RODS AND FLY-TACKLE. NEW YORK, *Harper & Brothers,* 1885. [105]

Small quarto.

COLLATION BY SIGNATURES: [1] to 23, each 8 leaves (the last two blank and genuine); total 184 numbered leaves.

COLLATION BY PAGINATION: [blank], p. [1]; —[woodcut], p. [2]; —[title] | *FLY-RODS AND FLY-TACKLE* | *SUGGESTIONS* | *AS TO THEIR MANUFACTURE AND USE* | *BY HENRY P. WELLS* | *ILLUSTRATED* | *NEW YORK* | *HARPER & BROTHERS, FRANKLIN SQUARE* | *1885* |, [p. 3]; —[copyright notice], p. [4]; —[contents and introduction], pp. [5]–[7]; —[blank], p. [8]; —[text], pp. [9]–357; —[blank], p. [358]; —[index], pp. [359]–364; —[2 blank leaves], [23_7], [23_8].

PLATES: 3 full-page illustrations; facing the title-page and on pp. [259] and [267]; also numerous woodcuts and diagrams in the text.

CONDITION: Size of leaf, 7 $^{11}/_{16}$ × 5¾ inches. Bound in half green crushed levant morocco, gilt top, other edges uncut.

ANGLING. Halford, Frederic M.

FLOATING FLIES AND HOW TO DRESS THEM. LONDON, *Sampson Low, Marston, Searle, and Rivington,* 1886. [106]

Royal octavo.

COLLATION BY SIGNATURES: [*a*], 4 leaves; *b*, 1 leaf; B to I, each 8 leaves; K, 4 leaves; 1 leaf, without signature-mark; total 74 leaves.

COLLATION BY PAGINATION: [half-title], recto of [*a*]; —[blank], verso of [*a*]; —[rubricated title] | FLOATING FLIES | AND HOW TO DRESS THEM | A TREATISE | ON THE MOST MODERN METHODS

OF DRESSING | ARTIFICIAL FLIES FOR | TROUT AND GRAYLING | WITH FULL ILLUSTRATED DIRECTIONS AND CONTAINING | NINETY HAND-COLOURED ENGRAVINGS OF THE | MOST KILLING PATTERNS | TOGETHER WITH A FEW | HINTS TO DRY-FLY FISHERMEN | BY | FREDERIC M. HALFORD | [2 lines] | LONDON | SAMPSON LOW, MARSTON, SEARLE, AND RIVINGTON | CROWN BUILDINGS, 188, FLEET STREET | 1886| (*All rights reserved*) | , recto of [*a* 2]; —[imprint], verso of [*a* 2]; —[preface, contents, and list of plates], recto of [*a* 3] to verso of *b*; —[text], pp. [1]–130; —[index], pp. [131]–136; —[publishers' advertisement], recto of unmarked leaf; —[blank], verso of unmarked leaf.

PLATES: 10 colored plates, as called for in the list of plates; also 73 woodcuts in the text.

CONDITION: Size of leaf, 9 15/16 × 6⅝ inches. Bound in half brown morocco, gilt top, other edges uncut and unopened.

ANGLING. Burnand, *Sir* Francis Cowley.

THE INCOMPLEAT ANGLER. LONDON, *Bradbury, Agnew, & Co.*, 1887. [107]

Octavo.

COLLATION BY SIGNATURES: [A], 5 leaves; B to F, each 8 leaves; G, 7 leaves; total 52 numbered leaves.

COLLATION BY PAGINATION: [half-title] | F. C. BURNAND'S | INCOMPLEAT ANGLER. | After | Master IZAAK WALTON. | , p. [i.]; —[blank], pp. [ii.]–[iii.]; —[full-page woodcut], p. [iv.]; —[title] | THE | INCOMPLEAT | ANGLER. | After Master IZAAK WALTON. | EDITED BY | F. C. BURNAND, | . . . | AND | ILLUSTRATED BY | HARRY FURNISS. | *LONDON:* | BRADBURY, AGNEW, & CO., 8, 9, 10, BOUVERIE ST. | 1887. |, p. [v.]; —[imprint], p. [vi.]; — | *PREFATORY TESTIMONIAL.* | , p. [vii.]; — | *CONTENTS & ILLUSTRATIONS.* |, pp. [viii.]–x.; —[text, with heading] | THE | Incompleat Angler. | , pp. [1]–94.

There are numerous woodcuts in the text.

CONDITION: Size of leaf, 8 × 5¾ inches. Bound in half morocco with the original paper wrappers, having the cover-title same as above, but with a different arrangement of lines and woodcut by Harry Furniss, bound in at the end. Published at one shilling.

The writer of this work is well known as the editor of *Punch* and the author of numerous dramatic pieces, principally burlesques.

ANGLING. Sage, Dean.

THE RISTIGOUCHE AND ITS SALMON FISHING. EDINBURGH, *David Douglas*, 1888. [108]

Folio. No. 67 of 105 copies printed.

COLLATION BY SIGNATURES: [*a*], [*b*], *c*, *d*, each 2 leaves; A to Z, 2A to 2L, each 4 leaves; 2M, 2 leaves; 4 leaves, without signature-marks (the last blank and genuine); total 150 leaves.

COLLATION BY PAGINATION: [half-title] | FISHING IN CANADIAN WATERS |, p. [i.]; —[imprint and edition notice], p. [ii.]; —[rubricated engraved title] | THE | RISTIGOUCHE | AND ITS | SALMON FISHING | WITH A CHAPTER ON ANGLING LITERATURE | BY DEAN SAGE | EDINBURGH | DAVID DOUGLAS, CASTLE

STREET | M DCCC LXXXVIII | , p. [iii.]; —[blank], p. [iv.]; —[dedication, preface, contents, and list of illustrations], pp. [v.]–xvi.; —[text], pp. [1]–275; —[etching], p. [276]; —| RECENT PUBLICATIONS. |, pp. [277]–[281]; —[etching], p. [282]; —[1 blank leaf]. Errata slip, 15 lines besides heading, tipped in at the end.

PLATES: 17 plates (of which 14 are etchings), engraved title-page, and two-page map; also numerous etchings and engravings in the text; all the plates and many of the text illustrations having tissue-paper titles; all as called for in the list of illustrations.

CONDITION: Size of leaf, 12¾ × 9 inches. Bound in publisher's cloth, uncut edges.

This is a very practical monograph on the river which forms the boundary between the provinces of Quebec and New Brunswick.

Extraordinary pains have been taken to make the work beautiful in text, illustrations, paper, and binding; and in spite of the variety of embellishments employed, good taste has prevailed to maintain a high degree of excellence.

"The text as a whole has the decided merit of recommending itself hardly less to those who care nothing for the sport, than to its votaries. Mr. Sage's humor and love of anecdote, and an exceptional descriptive power, furnish great attractions for anyone capable of appreciating these qualities. Notoriously, the art, whether censurable or not, has been a favorite with the gentlemen, whose 'vocation has contributed more than any other to angling literature,' and has helped latterly, we infer, to give it that scientific turn, which Mr. Sage remarks of books issued since 1835 and 1840." — *The Nation.*

ANGLING. Marbury, *Mrs.* Mary Orvis.

FAVORITE FLIES AND THEIR HISTORIES. BOSTON AND NEW YORK, *Houghton, Mifflin and Company*, 1892. [109]

Quarto.

COLLATION BY SIGNATURES: 267 leaves, without signature-marks.

COLLATION BY PAGINATION: [title] | FAVORITE FLIES | AND THEIR HISTORIES | BY | MARY ORVIS MARBURY | WITH MANY REPLIES FROM PRACTICAL | ANGLERS TO INQUIRIES CONCERNING | HOW, WHEN, AND WHERE TO USE THEM | *ILLUSTRATED* . . . | [2 lines] | [publishers' device] | BOSTON AND NEW YORK | HOUGHTON, MIFFLIN AND COMPANY | The Riverside Press, Cambridge | 1892 | , p. [i.]; —[copyright notice and imprint], p. [ii.]; —[dedication, contents, and list of illustrations], pp. [iii.]–viii.; —[blank], p. [ix.]; —[music], p. [x.]; —[text, with heading] | FAVORITE FLIES. |, pp. [1]–513; —[blank], p. [514]; —[index to plates and flies], pp. [515]–519; —| CORRESPONDENTS. |, pp. [520]–522; —[publishers' advertisement], p. [523]; —[blank], p. [524].

PLATES: 46 plates (32 colored), as called for in the list of illustrations.

CONDITION: Size of leaf, 9¼ × 7⅛ inches. Bound in publisher's cloth, gilt top, other edges uncut.

For other works on angling see William Loring Andrews' reprint of Dame Juliana Berners' *Treatyse of Fysshynge wyth an Angle* (our No. 28 A), also his *English XIX Century Sportsman and Bibliopole* (our No 28 B). The latter work gives an account of Thomas Gosden, an enthusiastic lover and publisher of angling literature.

ANGLING (BIOGRAPHY). Zouch, Thomas. (*b.* 1737, *d.* 1815.)

THE LIFE OF ISAAC WALTON. LONDON, *Septimus Prowett*, 1823. [110]

Foolscap octavo.

COLLATION BY SIGNATURES: [A], 4 leaves (the first blank and lacking); B to N, each 4 leaves (the last blank and lacking); total 52 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[half-title], recto of [A 2]; —[blank], verso of [A 2]; —[title] | THE LIFE | OF | ISAAC WALTON; | INCLUDING NOTICES | OF | HIS CONTEMPORARIES. | BY THOMAS ZOUCH, D.D. F.L.S. | PREBENDARY OF DURHAM. | [vignette] | LONDON: | SEPTIMUS PROWETT, STRAND. | MDCCCXXIII. |, recto of [A 3]; —[blank], verso of [A 3]; —[advertisement], pp. [i.]–ii.; —[text], pp. [1]–86; —[Walton's will, without heading], pp. 87–93; —[blank], p. [94]; —[1 blank leaf], [N 4].

PLATES: 2 portraits, 19 plates, and 3 woodcuts, identically the same as in the following number, except that 2 plates are lacking, as noted below.

CONDITION: Size of leaf, 6 7/16 × 4 inches. Bound in half green straight-grained morocco, gilt top, other edges uncut. This copy apparently lacks 2 plates: "Fly Fishing for Trout" and the Inscription in Salisbury Cathedral. The plates in this edition are placed differently from those in the quarto edition.

Eight copies of this edition were issued on large paper, with proofs of the engravings on India paper. The engravings in this and the editions of 1824 and 1826 (the two following numbers) are those used in Gosden's edition of *The Complete Angler*, 1822 (our No. 51).

ANGLING (BIOGRAPHY). Zouch, Thomas.

THE LIFE OF ISAAC WALTON. LONDON, *Septimus Prowett*, 1824. [111]

Quarto. Large-paper copy.

COLLATION BY SIGNATURES: [A], 4 leaves (the first blank and genuine); B to N, each 4 leaves (the last blank and genuine); total 52 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[half-title], recto of [A 2]; —[blank], verso of [A 2]; —[title] | THE LIFE | OF | ISAAC WALTON; | INCLUDING NOTICES | OF | HIS CONTEMPORARIES. | BY THOMAS ZOUCH, D.D. F.L.S. | PREBENDARY OF DURHAM. | [vignette] | LONDON: | SEPTIMUS PROWETT, STRAND. | MDCCCXXIV. |, recto of [A 3]; —[imprint] | PRINTED BY C. SMITH, 163, STRAND. |, verso of [A 3]; —[advertisement], pp. [i.]–ii.; —[text], pp. [1]–86; —[Walton's will, without heading], pp. 87–93; —[blank], p. [94]; —[1 blank leaf], [N 4].

PLATES: 2 portraits, 19 plates, all India proofs, and 3 woodcuts, as follows:

Portrait of Walton, engraved by Maile, after Housman; facing p. [1].

Portrait of Cotton, engraved by Maile, after Lely; facing p. 41.

[1] | BERESFORD HALL. |; facing the title-page.

[2] | MADELY MANOR. |; facing p. [i.].

[3] St. Alban's Abbey; proof before letter; facing p. ii.

[4] | IZAAK WALTON'S HOUSE in FLEET STREET. |; facing p. 4.

[5] | MRS WALTON'S TOMB STONE | ; facing p. 22.

[6] | FLY FISHING. | ; facing p. 32.

[7] Barbel Fishing; proof before letter; facing p. 33.

[8] | DIBBING FOR CHUB. | ; facing p. 34.

[9] | DAPING FOR TROUT. | ; facing p. 35.

[10] | FLY FISHING FOR TROUT. | ; facing p. 36.

[11] | PEARCH FISHING. | ; facing p. 37.

[12] Facsimile title-page of the First Edition of *The Compleat Angler*; facing p. 39.

[13] | COTTON'S FISHING HOUSE. | ; facing p. 42.

[14] | GROUP OF FISH. | ; facing p. 45.

[15] | PRIOR SILKSTEED'S CHAPEL, | *WINCHESTER*. | ; facing p. 62.

[16] | ISAAC WALTON'S TOMB STONE. | ; facing p. 63.

[17] Inscription in the church at Winchester; facing p. 64.

[18] Inscription in Salisbury Cathedral; facing p. 69.

[19] Facsimile of the signatures of Walton and Cotton; facing p. 86.

Both portraits and 12 of the plates were published by Gosden.

Three woodcuts: vignette on the title-page, on p. 45, and tail-piece on p. 93.

CONDITION: Size of leaf, 11 1/16 × 8 3/4 inches. Bound in half green crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

This volume is made up of the sheets of the edition of 1823 (our No. 110), with a new title-page.

ANGLING (BIOGRAPHY). Zouch, Thomas.

THE LIFE OF IZAAK WALTON. LONDON, *Thomas Gosden*, 1826.

[112]

Post octavo. Printed on Whatman paper.

COLLATION BY SIGNATURES: [A], 4 leaves (the first and fourth lacking); B to N, each 4 leaves (the last blank and genuine); total 52 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[half-title], recto of [A 2]; —[blank], verso of [A 2]; —[title] | THE LIFE | OF | IZAAK WALTON; | INCLUDING NOTICES | OF | HIS CONTEMPORARIES. | BY THOMAS ZOUCH, D.D. F.L.S. | PREBENDARY OF DURHAM. | *Embellished with numerous Engravings.* | [vignette] | London: | THOMAS GOSDEN, | 18, BEDFORD STREET, COVENT GARDEN. | 1826. |, recto of [A 3]; —[blank], verso of [A 3]; —[advertisement], pp. [i.]–ii.; —[text], pp. [1]–86; —[Walton's will, without heading], pp. 87–93; —[blank], p. [94]; —[1 blank leaf], [N 4].

PLATES: 2 portraits, 19 plates, and 3 woodcuts, identically the same as in the previous number, except that 3 plates are lacking, as noted below.

CONDITION: Size of leaf, 7 11/16 × 4 7/8 inches. Bound in the original half sprinkled calf. This copy apparently lacks 3 plates: "Madely Manor," "St. Alban's Abbey," and the Inscription in Salisbury Cathedral. The blank leaf at the beginning and the leaf of advertisement following the title-page are also lacking.

This too is also a title-page edition, being the sheets of the edition of 1823 (our No. 110) with a new title-page.

ANGLING (BIOGRAPHY). Nicolas, *Sir* Nicholas Harris. (*b.* 1799, *d.* 1848.)

MEMOIRS OF IZAAK WALTON AND CHARLES COTTON. LONDON, *William Pickering*, 1836. [113]

Imperial octavo.

COLLATION BY SIGNATURES: [a], 1 leaf; b to t, each 4 leaves; 1 leaf, without signature-mark (between t 2 and t 3); u, x, each 4 leaves; x*, x**, each 1 leaf; y, z, aa to dd, each 4 leaves; ee, 2 leaves; ff, 1 leaf; total 111 leaves. Leaf d has no signature-mark.

COLLATION BY PAGINATION: [title] | MEMOIRS | OF | IZAAK WALTON | AND | CHARLES COTTON | WITH NOTES BY SIR HARRIS NICOLAS | [printer's device] | LONDON | WILLIAM PICKERING | 1836 |, recto of [a]; —[blank], verso of [a]; —[text, with heading] | LIFE OF IZAAK WALTON. |, pp. [i.]–cxl.; —[half-title] | APPENDIX TO THE MEMOIR | OF WALTON. | [verso blank], 1 leaf without signature-mark or pagination; —[text of appendix], pp. [cxli.]–clxiv.; —[half-title] | LIFE OF CHARLES COTTON. |, recto of y; —[blank], verso of y; —[dedication], recto of [y 2]; —[blank], verso of [y 2]; —[text, with heading] | MEMOIR OF CHARLES COTTON. |, pp. [clxv.]–ccxii.; —[pedigree of Cotton], recto and verso of leaf ff.

EXTRA-ILLUSTRATED.

Inserted in this work are 89 extra-illustrations, several being India proofs, as follows: 53 portraits, 11 plates, 13 views, 8 facsimiles, 2 leaves of verses, and 2 India proofs in the text.

CONDITION: Size of leaf, 10⅝ × 7 inches. Bound in maroon straight-grained morocco, gilt edges.

This is a separate issue of the lives of Walton and Cotton which appeared in Pickering's Third Edition, or Sir Harris Nicolas' edition of Walton's *Complete Angler*, London, 1836 (our No. 58). The copy here described has been highly embellished with numerous extra-illustrations.

ANGLING (BIBLIOGRAPHY). Westwood, Thomas. (*b.* c. 1814, *d.* 1888.)

THE CHRONICLE OF THE 'COMPLEAT ANGLER.' LONDON, *Willis and Sotheran*, 1864. [114]

Foolscap quarto.

COLLATION BY SIGNATURES: [a], b, B to I, each 4 leaves; total 40 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[quotation], p. [ii.]; —[rubricated title] | THE CHRONICLE OF | The 'Compleat Angler' | OF IZAAK WALTON AND | CHARLES COTTON. | BEING A BIBLIOGRAPHICAL RECORD OF ITS VARIOUS | PHASES AND MUTATIONS. | BY THOMAS WESTWOOD. | [conventional ornament] | LONDON: | WILLIS AND SOTHERAN, 136, STRAND. | 1864. |, p. [iii.]; —[blank], p. [iv.]; —[dedication], p. [v.]; —[blank], p. [vi.]; —[preface], pp. [vii.]–xv.; —[blank], p. [xvi.]; —[text], pp. [1]–64.

CONDITION: Size of leaf, 8 7/16 × 6¾ inches. Bound in boards, with straight-grained morocco back, uncut edges.

REFERENCES.

Dewar's edition of *The Compleat Angler*, 1 (1902): lxv.; Lenox Library, *Waltonian Collection* (1893), p. 54, No. 431.

"Westwood was a keen collector of editions of Walton and of angling books generally, and a delightful writer. The comment of the 'Chronicle' is very free, and some of the editors of 'The Compleat Angler' are lashed unsparingly; whilst the loving labours of others, notably of Sir Harris Nicolas, are somewhat belittled. Yet the little book is brilliantly written, and shows such a complete knowledge of the bibliography of Walton that it is indispensable to collectors and lovers of Waltoniana."

Dewar in his Winchester Edition (1902) of *The Compleat Angler* (1:lxv.) gives a letter from A. N. Cheney in which is quoted a charming portion of a letter by Westwood apropos of the manner in which he came to dispose of his books on angling, which reads as follows:

"'Walton in America' always brings to my mind [says Cheney] a paragraph in one of many letters written to me years ago by one whom I loved to regard as the Walton of the nineteenth century, gentle, kindly Thomas Westwood, author of the 'Chronicle of "The Compleat Angler."' The particular letter is dated Nov. 27th, 1884, and this is the passage I refer to:

"'I fear that I shall be setting up an angling library again. I, that renounced the luxury years ago, and scattered my thousand volumes over the world. New York got the best of them. I think New York gets the best of most rare and curious things nowadays. I have never ceased to regret having parted with my collection. I had no intention of parting with it.

"'Blackstoned be the day, when that insinuating and pertinacious E—— of Bond Street rang at my bell and found me at home, and administered a philter to my unconscious self (he must have administered a philter! — A. N. C.), which so stupefied my senses that he appropriated then and there my 'little ones, all my little ones,' and left me a desolate duffer, or Macduffer, if you prefer it. Moral: Never part with a collection if it is a good one. Good things, rare things, curious things are sure to increase in value, besides being a joy forever.'"

ANGLING (BIBLIOGRAPHY). Sabin, Joseph. (*b.* 1821, *d.* 1881.)

A BIBLIOGRAPHICAL CATALOGUE OF THE WALTONIAN LIBRARY OF ROBERT W. COLEMAN. New York, *Bradstreet Press*, 1866. [115]

Octavo.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; 1 to 18, each 4 leaves; 19, 2 leaves; total 76 leaves.

COLLATION BY PAGINATION: [title] | A | Bibliographical Catalogue | OF THE | WALTONIAN LIBRARY | BELONGING TO THE ESTATE OF | ROBERT W. COLEMAN, DECEASED, | . . . | BY JOSEPH SABIN. | NEW YORK: | BRADSTREET PRESS, 18 BEEKMAN STREET. | 1866. |, p. [i.];—[blank], p. [ii.];—[preface], p. [1];—[blank], p. [2];—[text, with heading] | CATALOGUE | OF A | WALTONIAN LIBRARY. |, pp. [3]–149;—[blank], p. [150].

CONDITION: Size of leaf, 8⅞ × 5¾ inches. Bound in half morocco.

REFERENCE.

Lenox Library, *Waltonian Collection* (1893), p. 40, No. 315.

"The collection of this Waltonian Library," says Mr. Sabin in the preface, "was the life-long labor of the late Rev. G. W. Bethune, deceased, from whose estate it was purchased by Mr. Coleman, who has added somewhat to it, and who had intended that it should become a 'Complete Waltonian Library.' This catalogue was prepared during Mr. Coleman's lifetime, and seventy-five copies are now printed in fulfilment of his cherished intention." After a few books had been taken out, the remainder of this collection was sold at Sotheby's, in London, July 8 and 9, 1897 (*Book-Prices Current*, 11 (1898): 485–490).

Allibone (3: 2564) gives a very good list of the different editions of Walton's works. *The Chronological Hand-list* of various editions of *The Complete Angler*, etc., 1593–1893, exhibited by the Grolier Club December 9 to 29, 1893, to commemorate the three hundredth anniversary of the birth of Walton, contains a list of nearly all the important editions of his works.

ANGLING (BIBLIOGRAPHY). Wood, Arnold.

A BIBLIOGRAPHY OF "THE COMPLETE ANGLER." NEW YORK, *Charles Scribner's Sons*, 1900. [116]

Crown quarto. No. 106 of 120 copies printed.

COLLATION BY SIGNATURES: 108 leaves, without signature-marks.

COLLATION BY PAGINATION: [edition notice], p. [i.];—[blank], p. [ii.];—[half-title], p. [iii.];—[blank], p. [iv.];—[engraved title] | A BIBLIOGRAPHY | OF | "THE COMPLETE ANGLER" | OF IZAAK WALTON | AND CHARLES COTTON | BEING A CHRONOLOGICALLY | ARRANGED *LIST* OF THE SEVERAL | *EDITIONS* AND *REPRINTS*, FROM | THE FIRST EDITION MDCLIII UNTIL | THE YEAR MCM. | BY | ARNOLD WOOD. | *ILLUSTRATED BY* 86 *PHOTO-ENGRAVED* | *REPRODUCTIONS OF TITLE PAGES* | NEW YORK | CHARLES SCRIBNER'S SONS | MCM |, p. [v.];—[copyright notice], p. [vi.];—[preface], p. [vii.];—[blank], p. [viii.];—[text], pp. [1]–197;—[blank], p. [198];—[index, with half-title], pp. [199]–204;—[errata], p. [205];—[blank], p. [206];—[printer's device], p. [207];—[blank], p. [208].

PLATES: Portrait, engraved title-page (both mounted proofs), and 86 plates (facsimile reproductions of title-pages).

CONDITION: Size of leaf, 10⅛ x 8 inches. Bound in half vellum, uncut edges.

Of this sumptuous work one hundred and two copies were printed on Van Gelder hand-made paper and eighteen on Imperial Japanese paper, of which this is No. 106.

Records of one hundred and twenty-five editions are given, eighty-six of them being accompanied by photographic facsimiles of their title-pages, those larger than that of the First Edition of *The Compleat Angler* being reduced to conform to that standard. All others are given in their actual dimensions. Full collations are given of every work described, followed in most cases by short notes. The title-page was engraved by E. D. French, and the frontispiece, a portrait of Walton from the painting by Jacob Huysman in the National Gallery in London, by T. Johnson.

ARABIAN NIGHTS. Payne, John, *translator.*

THE BOOK OF THE THOUSAND NIGHTS AND ONE NIGHT.

LONDON, *Printed for the Villon Society*, 1882–1884. 9 vols., octavo, viz.: [117]

VOL. 1. 1882.

COLLATION BY SIGNATURES: [a], 2 leaves; b, 4 leaves; 1 to 24, each 8 leaves; 25, 6 leaves; total 204 numbered leaves.

COLLATION BY PAGINATION: [half-title, 2 lines of Arabic], p. [i.]; —[edition notice], p. [ii.]; —[title] | *THE BOOK OF THE THOUSAND* | *NIGHTS AND ONE NIGHT: NOW* | *FIRST COMPLETELY DONE INTO ENGLISH* | *PROSE AND VERSE, FROM THE ORIGINAL* | *ARABIC, BY JOHN PAYNE (AUTHOR* | *OF "THE MASQUE OF SHADOWS," "IN-* | *TAGLIOS: SONNETS," "SONGS OF LIFE* | *AND DEATH," "LAUTREC," "THE POEMS* | *OF MASTER FRANCIS VILLON OF PARIS," "NEW POEMS," ETC. ETC.). IN NINE* | *VOLUMES: VOLUME THE FIRST.* | *LONDON: MDCCCLXXXII: PRINTED FOR THE VILLON* | *SOCIETY BY PRIVATE SUBSCRIPTION AND FOR* | *PRIVATE CIRCULATION ONLY.* |, p. [iii.]; —[blank], p. [iv.]; —[contents and preface], pp. [v.]–xii.; —[text, Nights 1–45, with heading] | *THE BOOK OF THE THOUSAND NIGHTS* | *AND ONE NIGHT.* |, pp. [1]–395; —[blank], p. [396].

VOL. 2. 1882.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks (the first blank and genuine); 1 to 23, each 8 leaves; 24, 2 leaves; total 190 leaves.

COLLATION BY PAGINATION: [1 blank leaf], pp. [i.]–[ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[title, same as in Vol. 1, except volume-number and the omission of the word "Sonnets" in the 7th line], p. [v.]; —[blank], p. [vi.]; —[contents], p. [vii.]; —[blank], p. [viii.]; —[text, Nights 46–145], pp. [1]–372.

VOL. 3. 1883.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks (the first blank and genuine); 1 to 23, each 8 leaves; 24, 2 leaves; total 190 numbered leaves.

COLLATION BY PAGINATION: [1 blank leaf], pp. [i.]–[ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[title, same as in Vol. 2, except volume-number and date of imprint], p. [v.]; —[blank], p. [vi.]; —[contents], pp. [vii.]–viii.; —[text, Nights 146–296], pp. [1]–371; —[blank], p. [372].

VOL. 4. 1883.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; 1 to 23, each 8 leaves; 24, 4 leaves; 25, 2 leaves (the last blank and genuine); total 194 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[blank], p. [ii.]; —[title, same as in Vol. 3, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[contents], pp. [v.]–viii.; —[text, Nights 297–462], pp. [1]–378; —[1 blank leaf], [25_2].

VOL. 5. 1883.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; 1 to 21, each 8 leaves; 22, 4 leaves; 23, 2 leaves (the last blank and genuine); total 178 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[blank], p. [ii.]; —[title, same as in Vol. 3, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[contents], pp. [v.]–vii.; —[blank], p. [viii.]; —[text, Nights 463–606], pp. [1]–346; —[1 blank leaf], [23_2].

VOL. 6. 1883.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks (the first blank and genuine); 1 to 22, each 8 leaves; 23, 4 leaves; 24, 2 leaves; total 186 numbered leaves.

COLLATION BY PAGINATION: [1 blank leaf], pp. [i.]–[ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[title, same as in Vol. 3, except volume-number], p. [v.]; —[blank], p. [vi.]; —[contents], pp. [vii.]–viii.; —[text, Nights 607–738], pp. [1]–364.

VOL. 7. 1884.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks (the first blank and genuine); 1 to 21, each 8 leaves; total 172 leaves.

COLLATION BY PAGINATION: [1 blank leaf], pp. [i.]–[ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[title, same as in Vol. 2, except volume-number and date of imprint], p. [v.]; —[blank], p. [vi.]; —[contents], p. [vii.]; —[blank], p. [viii.]; —[text, Nights 739–845], pp. [1]–306; —[half-title] | APPENDIX. |, p. [307]; —[blank], p. [308]; — | NOTE. |, p. [309]; —[blank], p. [310]; — | KHELIF THE FISHERMAN OF BAGHDAD. |, pp. [311]–335; —[blank], p. [336].

VOL. 8. 1884.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks (the first blank and genuine); 1 to 22, each 8 leaves; 23, 2 leaves; total 182 numbered leaves.

COLLATION BY PAGINATION: [1 blank leaf], pp. [i.]–[ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[title, same as in Vol. 7, except volume-number], p. [v.]; —[blank], p. [vi.]; —[contents], pp. [vii.]–viii.; —[text, Nights 846–946], pp. [1]–355; —[blank], p. [356].

VOL. 9. 1884.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; 1 to 24, each 8 leaves; 25, 4 leaves; total 200 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[blank], p. [ii.]; —[title, same as in Vol. 7, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[dedication], p. [v.]; —[blank], p. [vi.]; —[contents], p. [vii.]; —[blank], p. [viii.]; —[text, Nights 947–1001], pp. [1]–241; —[blank], p. [242]; —[half-title] | INDEX TO THE TALES. |, p. [243]; —[blank], p. [244]; —[text of index], pp. [245]–260; —[half-title] | THE BOOK OF THE THOUSAND | NIGHTS AND ONE NIGHT: ITS | HISTORY AND CHARACTER. |, p. [261]; —[blank], p. [262]; —[text], pp. [263]–392.

CONDITION: Size of leaf, $8\frac{15}{16}$ × $5\frac{3}{4}$ inches. Bound in vellum, gilt tops, other edges uncut.

This is No. 229 of 500 copies printed.

ARABIAN NIGHTS. Payne, John, *translator.*

TALES FROM THE ARABIC. London, *Printed for the Villon Society,* 1884. 3 vols., octavo, viz.: [118]

Vol. 1.

Collation by Signatures: 4 leaves, without signature-marks; 1 to 19, each 8 leaves; total 156 numbered leaves.

Collation by Pagination: [half-title], p. [i.];—| No. 429 [figures in ink] |, p. [ii.];—[title]| *TALES FROM THE ARABIC* | *OF THE BRESLAU AND CALCUTTA* |(1814–18) *EDITIONS OF THE BOOK OF THE* | *THOUSAND NIGHTS AND ONE NIGHT NOT*| *OCCURRING IN THE OTHER PRINTED*| *TEXTS OF THE WORK, NOW FIRST DONE* | *INTO ENGLISH BY JOHN PAYNE.* | *IN THREE VOLUMES: VOLUME* | *THE FIRST.* | *LONDON: MDCCCLXXXIV: PRINTED FOR THE VILLON* | *SOCIETY BY PRIVATE SUBSCRIPTION AND FOR* | *PRIVATE CIRCULATION ONLY.* |, p. [iii.];—[blank], p. [iv.];—[contents], pp. [v.]–viii.;—[half-title]| Breslau Text. |, p. [1];—[blank], p. [2];—[text], pp. [3]–303;—[blank], p. [304].

Vol. 2.

Collation by Signatures: 4 leaves, without signature-marks; 1 to 19, each 8 leaves (the last blank and genuine); total 156 numbered leaves.

Collation by Pagination: [half-title], p. [i.];—[blank], p. [ii.];—[title, same as in Vol. 1, except volume-number], p. [iii.];—[blank], p. [iv.];—[contents], pp. [v.]–vii.;—[blank], p. [viii.];—[half-title]| Breslau Text. |, p. [1];—[blank], p. [2];—[text], pp. [3]–281;—[blank], p. [282];—[half-title]| Calcutta (1814–18) Text. |, p. [283];—[blank], p. [284];—| *NOTE.* |, p. [285];—[blank], p. 286;—[text], pp. [287]–301;—[blank], p. [302];—[1 blank leaf], [19_8].

Vol. 3.

Collation by Signatures: 4 leaves, without signature-marks (the first blank and genuine); 1 to 19, each 8 leaves (the last blank and genuine); total 156 numbered leaves.

Collation by Pagination: [1 blank leaf], pp. [i.]–[ii.];—[half-title], p. [iii.];—[blank], p. [iv.];—[title, same as in Vol. 1, except volume-number], p. [v.];—[blank], p. [vi.];—[contents], pp. [vii.]–viii.;—[half-title]| Breslau Text. |, p. [1];—[blank], p. [2];—[text], pp. [3]–196;—[half-title] | Calcutta (1814–18) Text.|, p. [197];—[blank], p. [198];—[text], pp. [199]–245;—[blank], p. [246];—[tables of contents, etc.], pp. [247]–301;—[blank], p. [302];—[1 blank leaf], [19_8].

Condition: Size of leaf, $8\frac{15}{16} \times 5\frac{7}{8}$ inches. Bound in white vellum, gilt tops, other edges uncut.

ARABIAN NIGHTS. Smirke, Robert, *illustrator.* (*b.* 1752, *d.* 1845.)

THE ADVENTURE OF HUNCH-BACK, AND THE STORIES CONNECTED WITH IT. London, *for William Daniell, by Thomas Davison,* 1814. [119]

Folio.

Collation by Signatures: [A], 1 leaf; B to Z, AA, BB, CC, each 2 leaves; total 51 leaves.

Collation by Pagination: [title]| THE | ADVENTURE | OF | HUNCH-BACK, | AND THE | STORIES CONNECTED WITH IT, | (FROM THE

ARABIAN NIGHTS ENTERTAINMENTS.) | with illustrative Prints, | ENGRAVED BY WILLIAM DANIELL, | FROM PICTURES PAINTED BY ROBERT SMIRKE, R. A. | *LONDON:* | PRINTED FOR WILLIAM DANIELL, CLEVELAND STREET, FITZROY SQUARE. | BY THOMAS DAVISON, WHITEFRIARS. | 1814. |, recto of [A]; —[blank], verso of [A]; —[text, with heading] | THE | HISTORY | OF | LITTLE HUNCH-BACK. |, pp. [1]–99; —[imprint], p. [100].

PLATES: 17 India-proof stipple engravings, by Daniell, after Smirke, as follows:

[1] | HUNCH-BACK & THE TAILOR. |; facing p. [1].

[2] | THE SUPPER. |; facing p. [1].

[3] | THE JEWISH PHYSICIAN. |; facing p. 2.

[4] | THE PURVEYOR. |; facing p. 3.

[5] | THE CHRISTIAN MERCHANT. |; facing p. 4.

[6] | FROM THE MERCHANTS STORY. |; facing p. 8.

[7] | FROM THE PURVEYORS STORY. |; facing p. 23.

[8] | FROM THE PHYSICIANS STORY. |; facing p. 35.

[9] | FROM THE TAILORS STORY. |; facing p. 47.

[10] | THE OFFICIOUS BARBER. |; facing p. 63.

[11] | BACBOUC, THE BARBERS FIRST BROTHER. |; facing p. 65.

[12] | BACBARAH, THE BARBERS SECOND BROTHER. |; facing p. 69.

[13] | BACKBAC, THE BARBERS THIRD BROTHER. |; facing p. 75.

[14] | ALCOUZ, THE BARBERS FOURTH BROTHER. |; facing p. 79.

[15] | ALNASCHAR, THE BARBERS FIFTH BROTHER. |; facing p. 83.

[16] | SCHACABAC, THE BARBERS SIXTH BROTHER. |; facing p. 91.

[17] | THE RECOVERY OF HUNCHBACK. |; facing p. 98.

Each plate is signed "*R. Smirke R.A. pinxt.*" and "*W. Daniell sculpt.*" and bears the imprint "*Published by William Daniell, London, June 1, 1814.*"

CONDITION: Size of leaf, 16 13/16 × 12 15/16 inches. Bound in half red morocco.

Smirke painted for Boydell's *Shakespeare Gallery* and Bowyer's *History of England*, and designed many illustrations.

ASCHAM, ROGER. (*b.* 1515, *d.* 1568.)

THE SCHOLEMASTER. LONDON, *John Daye*, 1573. [120]

Small quarto. Third Edition.

COLLATION BY SIGNATURES: ☞, 2 leaves; B to T, each 4 leaves; total, 74 leaves. Leaf D.iiij. has no signature-mark.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 120 *a*], recto of [☞]; —[blank], verso of [☞]; — | ¶ To the honorable Syr William | Cecill Knight, principall Secretarie to | the Queenes moſt excellent | Maieſtie. | [signed] | Your humble Margaret | Aſcham. |, recto and verso of ☞. *ij.*; —[conventional tail-piece], verso of ☞. *ij.*; — | ❧ *A Præface to the* | *Reader.* |, recto of B.j. to verso of B. iiij.; —[conventional tail-piece], verso of B. iiij.; —[text in 2 books, the first with heading] | *The firſt booke for youth.* |, recto of folio 1 to verso of folio 30; —[type-ornament tail-piece], verso of folio 30; —[the second book, with heading] | ❧ The ſecond Booke. | [and with running head-line] | *The ſecond booke teaching* | [on the verso pages, and] | *the right way to the Latin tong.* | [on the recto pages], recto of folio 31 to verso of folio 67 [wrongly numbered 66]; — | *FINIS.* | [conventional tail-piece] |, verso of folio 67; —[printer's device, followed by colophon, as reproduced; *See* No. 120 *b*], recto of folio [68]; —[blank], verso of folio [68]. Folio 35 is wrongly numbered 50; 38 is 42; 52 is 51; and 67 is 66.

THE *SCHOLEMASTER*

Or plaine and perfite way of teaching children, to vnderstand, write, and speake, the Latin tong, but specially purposed for the priuate bringing vp of youth in Ientlemen and Noble mens houses, and commodious also for all such, as haue forgot the Latin tonge, and would, by them selues, without a Scholemaster, in short time, and with small paines, recouer a sufficient habilitie, to vnderstand, write, and speake Latin.

¶ By Roger Ascham.

¶ *An. 1571.*

¶ *AT LONDON.*

Printed by Iohn Daye, dwelling ouer Aldersgate.

¶ *Cum Gratia & Priuilegio Regiæ Maiestatis, per Decennium.*

No. 120 *a*. Title-page of Ascham's Scholemaster; 3d Edition; 1573.

CONDITION: Size of leaf, 7 1/16 × 5 1/16 inches. Bound in maroon crushed levant morocco, gilt edges; by Rivière.

OTHER COPIES.

First Edition (1570): Robert Hoe. Second Edition (1571): Earl of Ellesmere; and F. R. Halsey. Third Edition (1573): Robert Hoe. Edition of 1589: W. A. White.

REFERENCES.

Nicoll and Seccombe, *History of English Literature*, 1 (1907): 66; Hoe, *Catalogue*, 1 (1903): 16; Grolier Club, *Langland to Wither* (1893), p. 4, Nos. 4–7; Hazlitt, *Collections and Notes* (1892), p. 4; Huth, *Catalogue*, 1 (1880): 54; Lowndes, 1 (1869): 78; Hazlitt, *Hand-Book* (1867), p. 15; Dibdin, *Typographical Antiquities*, 4 (1819): 117.

From the entry of this book in the Stationer's records, it appears that it was originally called "*The Scholemaiſter of Windſore.*" In the First Edition the title-page and colophon both have the date 1570; in the Second Edition both are dated 1571. In the copy here described the title-page is the same as that of the Second Edition, but the colophon is dated 1573. Later editions appeared in 1579 and 1589. Others are said to have been published in 1572 and 1583; but as no such editions have been described by any modern bibliographer their existence may well be questioned. Dibdin, who described the First Edition, says: "Whether it was actually reprinted in 1571, or whether those copies with this latter date be only a new title-page, I cannot venture to pronounce." A comparison of the edition of 1570 with that of 1573 proves the latter to have been printed from a different setting of type.

Some scholars having run away from school at Eton for fear of corporal punishment, "the question arose whether it were better to make the school a house of pleasure or a house of pain. Ascham, as the model pupil of a model teacher, Sir John Cheke," was asked by Sir Richard Sackville to decide the issue, which he did by writing this book, which he began in 1563. Its progress was interrupted by the death of the author's patron, but it was resumed later. At Ascham's death, in 1568, it was practically completed, but was not published until two years later, when it was dedicated by his widow to Sir William Cecil.

The work "is conceived with great vigour, and finished with great accuracy, and perhaps contains the best advice that was ever given for the study of languages."

AT LONDON.
Printed by Iohn Daye.
dwelling ouer Alderſgate.

1573.

NO. 120 *b.* COLOPHON OF ASCHAM'S SCHOLEMASTER; 3D EDITION; 1573.

BACON, FRANCIS. (*b.* 1561, *d.* 1626.)

ESSAYES. RELIGIOUS MEDITATIONS. PLACES OF PERSWASION AND DISSWASION. SEENE AND ALLOWED. LONDON, *for Humfrey Hooper*, 1597. [121]

Small octavo. First Edition.

COLLATION BY SIGNATURES: A, 4 leaves (the first, probably blank, lacking); B to G, each 8 leaves (the last, probably blank, lacking); total 52 leaves. Leaf D 3 is wrongly marked C 3.

COLLATION BY PAGINATION: [1 leaf, probably blank], [A];—[title, as reproduced; *See* No. 121], recto of [A 2];—[blank], verso of [A 2];—[type-ornament head-piece] | To M. Anthony Bacon | *his deare Brother.* | [signed] | *Your entire Louing brother.* | Fran. Bacon. | [dated] | . . . From my Chamber at Graies | Inne this 30. of Ianuarie. 1597. |, recto of A 3 to recto of [A 4];—[contents, with heading] | Essaies. | [10 lines] |, verso of [A 4];—[text, with heading] | [conventional head-piece, same as on title-page] | ESSAIES. |, recto of folio [1] to recto of folio 13;— | FINIS. | [conventional tail-piece] |, recto of folio 13;—[blank], verso of folio 13.

| [Conventional head-piece, same as on first title-page] | MEDITA- | TIONES | SACRÆ. | [conventional ornament] | LONDINI. | Excudebat Iohannes Windet. | 1597. |, recto of [C 6];—[contents, 14 lines], verso of [C 6];—[text, with heading] | [conventional head-piece] | MEDITATIO- | NES SACRÆ. |, recto of folio [1] to recto of folio 15;— | FINIS. | [conventional tail-piece] |, recto of folio 15;—[blank], verso of folio 15.

| [Conventional head-piece, same as on first title-page] | OF | The Coulers of good | and euill a frag- | ment. | [conventional ornament] | 1597. |, recto of folio [16];—[contents, in Latin, beginning] | *CVi cetera partes vel secta secundas vnanimiter deferunt, . . .* |, [etc.], verso of folio [16];—[introduction, beginning] | [conventional head-piece] | IN deliberatiues the | point is what is good | and what is euill, and | of good what is great- | ter, and of euill what | is the leſſe. |, recto and verso of folio 17;—[text], recto of [E 8] to verso of folio 32 [E 8 being an unnumbered leaf, between folios 17 and 18];— | FINIS. | [conventional tail-piece] | Printed at London by Iohn Windet | for Humfrey Hooper. | 1597. |, verso of folio 32;—[1 leaf, probably blank], [G 8]. Leaf [E 8] is not included in the pagination. The page-numbers are in mixed roman and italic figures.

CONDITION: Size of leaf, 5 1/16 × 3 3/8 inches. Bound in polished calf. The lower portion of leaf C is in facsimile and folded; leaves stabbed throughout on inner margins.

OTHER COPIES.

British Museum; Trinity College, Cambridge; and Huth Libraries.

REFERENCES.

Nicoll and Seccombe, *History of English Literature*, 1 (1907): 315–317; Sinker, *Library of Trinity College, Cambridge* (1891), p. 112; Locker-Lampson, *Catalogue* (1886), p. 2; Huth, *Catalogue*, 1 (1880): 74.

The Locker-Lampson copy, with ex-libris.

This is the First Edition, and contains but ten essays. The Second Edition appeared the following year. During Bacon's lifetime eight editions were published: 1597, 1598, 1606, 1612 (two editions), 1613, 1624, and 1625. Of these the editions of 1606, 1612, 1613, and 1624, printed by the Jaggard family, are considered spurious, leaving four authorized editions, those of 1597, 1598, 1612, and

1625. These four editions, with the Harleian MS. 5106, are used as the basis of Professor Arber's *Harmony* (Westminster, 1895). The *Essayes* was also translated into French and Italian, two editions in each of those languages appearing from 1616 to 1621.

The number of essays was increased from time to time, the edition of 1612 containing thirty-eight, and that of 1625, the last to appear during the author's lifetime, fifty-eight. In the First Edition the "Meditationes Sacræ" are in Latin, in the Second and subsequent editions they were translated into English. Bacon evidently hastened the publication of the *Essayes*, for he says in the "Epiſtle Dedicatorie": "I doe nowe like ſome that haue an Orcharde ill neighbored, that gather their fruit before it is ripe, to preuent ſtealing. Theſe fragments of my conceites were going to printe. . . . Therefore I helde it beſt diſcretion to publiſh them myſelfe as they paſſed long agoe from my pen, without any further diſgrace, than the weakneſſe of the author."

"No nation has been more willing to condone — or rather to shut its eyes upon — the moral blemishes or delinquencies of its great intellectuals than the English. To this rule, however, there are one or two conspicuous exceptions, notably Laurence Sterne and Francis Bacon. The flagrant indecency of Sterne has proved in the main too much for English decorum, while in the case of Bacon, his notorious sale of justice and his unmistakable prepossessions in favour of autocracy have weakened the resistance to the plain evidence of the facts. . . .

"The famous *LVIII. Essayes* of Bacon that we know were a gradual growth. The first edition of 1597 comprised only ten essays; the second thirty-eight essays, of which twenty-eight were new in 1612; the third fifty-eight essays, of which twenty were new in 1625. The composition, correction, and augmentation of the essays thus extended over a period of nearly thirty years. They were planted under Elizabeth, watered under James, and attained their final growth under Charles. During this long interval the thought with which they are enriched was being deposited in Bacon's mind. No other English aphorist, unless it be Emerson, approaches Bacon in conveying the impression of classic style combined with such concentration and energy of thought. It is just in this suggestion of fine old sap and venerable experience within a narrow compass that his work recalls that of the sages of the antique world. Bacon was a natural hoarder of thought and phrase, of pith and marrow. Of the mere flowers of speech he was sparing and economical. Each essay then is a cluster of detached thoughts, sentences, and maxims, forming a collection of happy epigrams, apothegms, and lucky citations grouped under approximate headings. There is no elaboration of style, and very little order. Thoughts are put down, and left unsupported, unproved, undeveloped. Their vitality is due in the main to their unusual combination of sagacity, wit, and terseness. Some of the most prosperous sayings in the language are packed into these secular sermons. Secondarily it is due to the interesting duality of the man of letters and the man of the world, the idealist and the creature of shifts and expedients which is so deeply marked in this little great son of man."

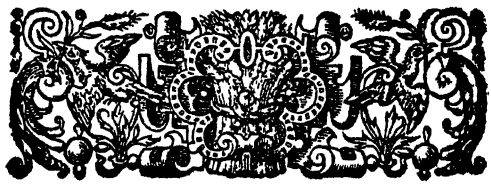
"In the composing of his books he did rather drive at a masculine and clear expression than at any fineness or affectation of phrases; and would often ask if the meaning were expressed *plainly enough*. As being one that accounted words to be but subservient or ministerial to matter, and not the principal: and if his style were polite, it was because he could do no otherwise. Neither was he given to any light conceits, or descanting upon words: but did ever, purposely and industriously, avoid them." —Dr. Rawley, in Arber's *Harmony*, p. xv.

Eſſayes.

Religious Meditations.

Places of perſwaſion and diſſwaſion.

Seene and allowed.



At London,
Printed for Humfrey Hooper, and are to be ſold at the blacke Beare in Chauncery Lane.
1597.

No. 121. Title-page of Bacon's Essayes; 1st Edition; 1597.

This edition was reproduced in facsimile by Dodd, Mead & Company in 1904 from the copy in the British Museum, there being at that time no copy of the First Edition in this country.

BACON, FRANCIS.

ESSAIES. RELIGIOUS MEDITATIONS. PLACES OF PERSWASION AND DISSWASION. SEENE AND ALLOWED. LONDON, *for Humfrey Hooper*, 1598. [122]

Small duodecimo. Second Edition.

COLLATION BY SIGNATURES: A to D, each 12 leaves; E, 6 leaves (the last two blank and genuine); total 54 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 122], recto of [A]; —[contents, with heading] | Essaies. | [13 lines] |, verso of [A];— | To M. Anthony Bacon | *his deare brother.* | [signed] | Your entire louing brother | *Fran. Bacon* | [dated] | . . . *Frō my* | *Chamber at Grayes Inne, this* | *30. of Ianuary. 1597.* |, recto of *A2* to recto of *A3*;—[text, with heading] | ESSAIES. |, verso of *A3* to verso of folio 11;—[contents of religious meditations, with heading] | *Meditationes ſacræ.* | [13 lines, in English] |, verso of folio 11;—[text, in English, with heading] | *Of the Workes of God and* | *man.* |, recto of folio 12 to verso of folio 28.

| [Conventional head-piece] | OF | The Colours of | good and euill, a | fragment. | [type-ornament] | 1598. |, recto of folio [29];—[contents, in Latin, beginning] | *CVi cetera partes vel ſecta ſe-* | *cundas vnanimiter deferunt,* |, [etc.], verso of folio [29] to recto of folio 30;—[introduction, beginning] | [type-ornament head-piece] | IN deliberatiues | the pointe is | what is good, & | what is euil, and | of good what is greater, & | of euill what is leſſe. |, verso of folio 30 to verso of folio [31];—[text, with heading] | A Table of the Colours, | or apparances of good and | euill, and their degrees, as pla- | ces of perſwaſion and diſ- | ſwaſion, and their ſe- | uerall fallaxes, and the | elenches of them. |, recto of folio 32 to recto of folio 49;— | FINIS. |, recto of folio 49;—[colophon] | [type-ornament head-piece] | Imprinted at London by | Iohn Windet for Humfrey | Hooper. 1598. | [type-ornament tail-piece] |, verso of folio 49;—[2 blank leaves], [E5], [E6].

The page-numbers are in mixed roman and italic figures.

CONDITION: Size of leaf, $4^{13}/_{16} \times 2^{15}/_{16}$ inches. Bound in green crushed levant morocco, elaborately tooled, green crushed levant doublure with gilt border, marbled end papers, gilt edges; by the Club Bindery, 1903; in marbled paper flap and slip case. The running head-lines on folios 2 and 3 are clipped by the binder. With autograph of | *W. I. Atkinson* | written in ink on an old fly-leaf.

OTHER COPIES.

Duke of Devonshire; Huth; Hoe; and White Libraries.

REFERENCES.

Hoe, *Catalogue*, 1 (1903): 25; Huth, *Catalogue*, 1 (1880): 74.

The Second Edition is the first in which the "*Meditationes ſacræ*" are in English; otherwise it differs from the First Edition only in an occasional change in orthography. Neither this nor the First Edition is noted in Hazlitt's bibliographies.

"The composition, correction, and augmentation of these Essays stretched over a period of thirty years. . . . An Author rarely maintains one style for so long a period, let him write much or little. The ordinary changes and vicissitudes of private life tell on us all, and our expression brightens or beclouds, as our years wane. To this must be added the great toil, drive, and occupation of Bacon's public life: and the vast burden of the New Philosophy that constantly rested on his spirit. The marvel is that he ever found time to write the Essays at all." — ARBER, *Harmony*, p. xxviii.



Eſſaies.

Religious Meditations.

Places of perſwaſion and diſſwaſion.

Seene and allowed.



LONDON
Printed for Humfrey Hooper and are to bee ſolde at the blacke Beare in Chauncery lane. 1598.

No. 122. TITLE-PAGE OF BACON'S ESSAIES; 2D EDITION; 1598.

BALLADS.

A COLLECTION OF OLD BALLADS. LONDON, *for J. Roberts, and D. Leach*, 1723–1725. 3 vols., duodecimo, viz.: [123]

VOL. I. SECOND EDITION. 1723.

COLLATION BY SIGNATURES: A, 6 leaves; B to N, each 12 leaves; total 150 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 123], recto of [A]; —[blank], verso of [A]; — | [conventional head-piece] | THE | PREFACE. |, pp. [i.]–viij.; — | [type-ornament head-piece] | A | TABLE | OF | BALLADS | Contained in this VOLUME. |, pp. [ix.]–[x.]; —[text, with heading] | [conventional head-piece] | A | COLLECTION | OF OLD | BALLADS.| [type-ornament rule] |, pp. [1]–287; — | *FINIS.* | [conventional tail-piece] |, p. 287; —[publishers' advertisement, with heading] | [type-ornament

rule] | *Juſt Publiſh'd* |, p. [288]; — [type-ornament rule], p. [288]. Page 167 is wrongly numbered 671.

PLATES: 17 full-page copperplate engravings; facing the title-page and pp. [1], 18, 23, 37, 64, 90, 108, 145, 170, 195, 199, 211, 221, 227, 249, and 275.

VOL. 2. FIRST EDITION. 1723.

COLLATION BY SIGNATURES: A, 10 leaves; B to F, each 12 leaves; G, 2 leaves; H to N, each 12 leaves; total 144 leaves. Leaves L 5 and M 5 have no signature-marks.

COLLATION BY PAGINATION: [half-title] | [type-ornament rule] | A | COLLECTION | OF OLD | BALLADS, *&c.* | VOL. II. | [type-ornament rule] |, recto of [A]; — [blank], verso of [A]; — [title] | [8 lines] | HISTORICAL and CRITICAL. | . . . | VOL. II. | — *Celebrare Domeſtica facta.* | *LONDON:* | Printed for *J. Roberts*, and *D. Leach*; and ſold by | *J. Brotherton* in *Cornhill*; *A. Bettesworth*, and | *J. Batley* in *Pater-Noſter-Row*; *J. Pemberton* in | *Fleetſtreet*; *J. Woodman* in *Bowſtreet, Covent-Garden*; | and *J. Stag* in *Weſtminſter-Hall.* M DCC XXIII. |, recto of [A 2]; — [blank], verso of [A 2]; — | [conventional head-piece] | THE | PREFACE | TO THE | SECOND VOLUME | OF | BALLADS. |, pp. [i.]–xj.; — [type-ornament tail-piece], p. xj.; — [blank], p. [xij.]; — [contents], pp. [xiij.]–[xv.]; — [type-ornament tail-piece], p. [xv.]; — | [type-ornament rule] | *ERRATUM.* | [4 lines] | [type-ornament rule] |, p. [xvj.]; — [text], pp. [1]–266; — | *FINIS.* |, p. 266; — [publishers' advertisement, with heading] | [type-ornament head-piece] | *Speedily will be publiſh'd,* | [10 lines] | [type-ornament tail-piece] |, p. [267]; — [publishers' advertisement, with heading] | BOOKS Sold by *D. Leach* in | *Black* and *White-Court* in the | *Old-Bailey.* |, p. [268].

PLATES: 15 full-page copperplate engravings; facing the title-page and pp. [1], 18, 34, 44, 68, 106, 125, 133, 137, 152, 166, 182, 191, and 222.

VOL. 3. FIRST EDITION. 1725.

COLLATION BY SIGNATURES: A, 12 leaves (the first blank and genuine); B to M, each 12 leaves; total 144 leaves. Leaf A 4 is wrongly marked A 3; A 5 is A 4; and A 6 is A 5.

COLLATION BY PAGINATION: [1 blank leaf], [A]; — [half-title, same as in Vol. 2, except volume-number], recto of [A 2]; — [blank], verso of [A 2]; — [title] | [10 lines] | VOL. III. | *Omne malum Cantu vinoq; levato.* Hor. | *LONDON:* | Printed for *J. Roberts*, near the *Oxford-Arms* in | *Warwick-Lane*; *D. Leach*, at *Lock's-Head* adjoyning | to *Ludgate*, and *J. Batley*, at the *Dove* in | *Pater-Noſter-Row.* M DCC XXV. |, recto of [A 3]; — [blank], verso of [A 3]; — | [conventional head-piece] | THE | PREFACE | TO THE | THIRD VOLUME | OF | BALLADS. |, pp. [i.]–xij.; — [conventional tail-piece], p. xij.; — [blank], p. [xiij.]; — [contents], pp. [xiv.]–[xviij.]; — [conventional tail-piece], p. [xviij.]; — [text], pp. [1]–263; — | *FINIS.* |, p. 263; — [publisher's advertisement, with heading] | *Books printed for, and ſold by* J. Batley *at the* | Dove *in* Pater-noſter-Row. |, p. [264].

PLATES: 13 full-page copperplate engravings; facing the title-page and pp. [1], 23, 47, 62, 76, 122, 145, 157, 172, 196, 221, and 233.

The plates, 45 in all, are without inscriptions other than the volume and page at which they should be placed, except the three frontispieces, which are signed by J. Pine.

CONDITION: Size of leaf, 6¾ × 3⅝ inches. Bound in red crushed levant morocco, gilt edges; by Bedford.

OTHER COPIES.

Dyce Collection (Vol. 3, Second Edition, 1738); Huth Library (Third Edition,

A

COLLECTION

OF OLD

BALLADS.

Corrected from the beſt and moſt Ancient COPIES Extant.

WITH

INTRODUCTIONS

HISTORICAL, CRITICAL, or HUMOROUS.

Illuſtrated with COPPER PLATES.

Let no nice Sir deſpiſe the hapleſs Dame,
Becauſe Recording BALLADS *chaunt her Name.*
Thoſe Venerable Ancient Song-Enditers
Soar'd many a Pitch above our modern Writers.
With rough Majeſtick Force they mov'd the Heart,
And Strength and Nature made amends for Art.
ROWE.

The SECOND EDITION.

LONDON

Printed for *J. Roberts*, and *D. Leach*; and ſold by *J. Brotherton* in *Cornhill*; *A. Betteſworth* in *Pater-Noſter-Row*, *J. Pemberton* in *Fleetſtreet*; *J. Woodman* in *Bowſtreet*, *Covent-Garden*; and *J. Stag* in *Weſtminſter-Hall*. MDCC XXIII.

NO. 123. TITLE-PAGE OF A COLLECTION OF OLD BALLADS, VOL. 1; 2D EDITION; 1723.

45 plates); and Hoe Library (41 plates only).

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 31; Huth, *Catalogue*, 1 (1880): 104; South Kensington Museum, *Catalogue of the Dyce Collection*, 1 (1875): 60, No. 669; Lowndes, *Bibliographer's Manual of English Literature*, 1 (1869): 105; *Bibliotheca Anglo-Poetica* (1815), p. 246, No. 509.

The W. A. White copy.

This copy contains the plate, facing p. 133 of the second volume, accompanying the ballad "The Swimming Lady," which is often lacking.

The editorship of this collection, the earliest of its kind, is ascribed by Farmer to Ambrose Phillips (1675–1749). The plates were engraved by J. Pine. It appears that the publishers at first intended to bring out but one volume, as it closes with the word "Finis" and has no volume-number. Its popularity, however, was so great that three editions were called for and the work was extended by the issue of two additional volumes. These were each reprinted, and a Third Edition of the entire work was published about 1728, a copy of which is in the Huth Library.

BEMBO, PIETRO. (*b.* 1470, *d.* 1547.)

GLI ASOLANI DI MESSER PIETRO BEMBO. VINEGIA, 1515. [124]

Small octavo.

COLLATION BY SIGNATURES: *a* to *p*, each 8 leaves; *q*, 10 leaves; total 130 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 124*a*], recto of folio [1]; —[dedication, with heading]| A MADONNA LVCRETIA ESTEN-|SE BORGIA DVCHESSA | ILLVSTRISSIMA | DI FERRARA. | PIETRO BEMBO | [dated] | *In Venetia. il di primo d'Agoſto.* M. D. IIII | , verso of folio [1] to verso of folio 2; —[text, with heading]| DE GLI ASOLANI DI M. | PIETRO BEMBO, | PRIMO LIBRO. | , recto of folio 3 to verso of folio 43; —[text, continued]|[2 lines]| SECONDO LIBRO. |, recto of folio 44 to recto of folio 98; —[blank], verso of folio 98; —[text continued]|[2 lines]| TERZO ET VLTIMO | LIBRO. | , recto of folio 99 to recto of folio 129; —[register and colophon]| *a b c d e f g h i k l m n o p q.* | *Tutti ſono quaterni, excetto q chi è | quinterno.* | *Impreſſi in Vinegia nelle Caſe d'Aldo Romano & d'Andrea Aſolano ſuo ſuo-|ceſſore nel anno* M. D. XV. *del | Meſe di Maggio.* |, verso of folio 129; —[blank], recto of folio [130]; —[Aldus's printer's device], verso of folio [130]. With illuminated initials at beginning of each book and of dedication, and with printer's device at beginning and end heightened in gold.

CONDITION: Size of leaf, 6⅝ × 3¾ inches. Bound in old brown morocco, with front cover as reproduced (*See* No. 124*b*); the center of the back cover reads as follows: | PORTIO MEA DO | MINE SIT IN | TERRA VI | VENTI | VM |. With the word "*Moira*" written in ink on the upper margin of the recto of folio 9.

OTHER COPIES.

Trinity College, Cambridge; Rylands; and Lenox Libraries.

REFERENCES.

Locker-Lampson, *Catalogue* (1886), p. 6; Andrews, *Grolier Club, Jean Grolier de Servier* (1892), pp. 36–38.

The Grolier-Locker Lampson copy, with ex-libris.

This volume is of special importance because of its having once belonged to the celebrated French bibliophile, Jean Grolier de Servières, Vicomte d'Aguisy (1479–1565), by whom it was bound. Grolier was of a wealthy family, and became treasurer of France under François I. He owes his reputation to his passion for fine books, being interested alike in their subject, binding, printing, and paper. Books



No. 124 *b*. GROLIER BINDING OF BEMBO'S GLI ASOLANI; 1515.

bound by him are eagerly sought for by collectors, as he not only designed many of his own ornaments but personally supervised the binding of his books. The binding of the copy here described (see our reproduction, No. 124*b*) belongs to the middle period of his career.

"In 1512 Grolier, then thirty-three years old, succeeded his father in the office of treasurer of finance of the French army in Italy. He lived a part of the time at Naples, but for the most part at Milan, often visiting Venice. He was not long in making the acquaintance of the savants and literati of these different cities. Without doubt he was already a bibliophile and sought out the celebrated booksellers and printers of Italy. He was an especial admirer of the elder Aldus, who was justly celebrated, and of the books that issued from the presses of this skilful typographer, books whose success to-day is well merited."

"Grolier was not only an enthusiastic admirer of the works printed by the Aldi; he was also the support of that house, which was in several instances much embarrassed financially. In 1521, when the second edition of Terence appeared, Francesco d'Asola [the brother-in-law of Aldus] publicly acknowledged his indebtedness to Grolier in strong terms."

"In fact the Aldi never ceased to recall their indebtedness to their Mæcenas. In 1544, having published a translation of the *Andria e l'Eunicho* of Terence in Italian verse, by Giustiniano di Candia, they dedicated it again to Grolier, recalling to him all his benefits, and the renown that he had achieved: 'You are regarded,' they told him, 'as a divinity on earth throughout all Lombardy.'" — *Le Roux de Lincy, Researches concerning Jean Grolier* (Grolier Club), 1907.

GLI ASOLANI DI MESSER
PIETRO BEMBO



No. 124*a*. Title-page of Gli Asolani di Messer Pietro Bembo; 1515.

BEWICK, JOHN, *illustrator.* (*b.* 1760, *d.* 1795.) Trusler, John.

PROVERBS EXEMPLIFIED, AND ILLUSTRATED BY PICTURES FROM REAL LIFE. London, *Rev. J. Truſler*, 1790. [125]

Duodecimo.

Collation by Signatures: A, 4 leaves; B to R, each 6 leaves; S, 2 leaves; total 102 numbered leaves. Leaf A 3 is wrongly marked A 2; and C 2 has no signature-mark.

Collation by Pagination: [title] | Proverbs Exemplified, | and illustrated by | PICTURES from REAL LIFE. | teaching morality and a knowledge | of the world; | WITH PRINTS. | Deſigned as a Succeſſion-Book to Æſop's Fables. | After the Manner, and by the Author, of | Hogarth Moralized. | [vignette] | printed for and published by the Rev. J. Trusler, | and sold at the Literary-Preſs, No. 62, Wardour- | Street, Soho, and by all Booksellers. | Entered at Stationer's Hall. | [price three shillings, half-bound.] | London, May, 1, 1790. | , p. [i.]; — [contents], pp. [ii.]–iv.; — [preface, signed] | J. TRUSLER. | , pp. [v.]–viii.; — [text, the first proverb with heading] | *A good Beginning makes a good End.* | , pp. 1–196; — | FINIS. | , p. 196.

Illustrations: Vignette on the title-page and 49 woodcuts in the text by John Bewick.

Condition: Size of leaf, 6$\frac{9}{16}$ × 3$\frac{11}{16}$ inches. Bound in half brown calf, gilt top, other edges uncut; by Williams. A large, tall copy, many leaves being uncut at the foot and fore edges.

The fifty woodcuts in this work were executed by John Bewick, of whom Dr. Trusler (1735–1820) says in his preface (p. vi.): "*Having met with an artiſt, who knew how to illuſtrate the follies and vices of mankind, better than moſt men, I have profited by his abilities.*"

John Bewick, the younger brother of Thomas Bewick, was apprenticed in 1777 to his older brother and Beilby, with whom he remained for about five years. During this period he assisted his brother in illustrating Gay's *Fables*, 1779, and the *Select Fables*, 1784 (our No. 128). After his apprenticeship he left Newcastle and went to London, in August, 1786, where he found active employment with Hodgson and others in illustrating children's books. His most characteristic work is to be found in *Emblems of Mortality*, 1789 (our No. 133); *Proverbs Exemplified*, 1790 (our present number); *Tales for Youth*, 1794 (our No. 126); and *Blossoms of Morality*, 1796 (our No. 127), the latter not appearing until after his death. A number of the most important works to which both the brothers contributed will be found described in our subsequent numbers.

Owing to the early death of John Bewick, it is somewhat difficult to judge of his merits as an artist and engraver. He possessed one quality, however, not to be found in his brother Thomas Bewick's works, "a certain gift of grace, especially in his pictures of children." "His animals, too, are admirable."

John Trusler, "an eccentric divine, literary compiler, and medical empiric," studied medicine and "obtained or assumed the title of doctor." He issued numerous sermons printed in script for the use of clergymen too indolent to write their own discourses. His *Progress of Man and Society* was also illustrated with woodcuts by John Bewick.

BEWICK, JOHN, *illustrator.* [Wynne, John Huddlestone.]

TALES FOR YOUTH; IN THIRTY POEMS. London, *by J. Crowder, for E. Newbery*, 1794. [126]

Duodecimo.

Collation by Signatures: A, 4 leaves; B to O, each 6 leaves; P, 2 leaves; total 84 leaves.

Collation by Pagination: [title] | TALES FOR YOUTH; | IN | *THIRTY POEMS:* | TO WHICH ARE ANNEXED, | HISTORICAL REMARKS | AND | MORAL APPLICATIONS | *IN PROSE.* | *BY THE AUTHOR OF "CHOICE EMBLEMS* | FOR THE IMPROVEMENT OF YOUTH," &c. | ORNAMENTED WITH CUTS, NEATLY DESIGNED AND | ENGRAVED ON WOOD, | *BY BEWICK.* | [quotation from Gay] | LONDON: | PRINTED BY J. CROWDER, | FOR E. NEWBERY, THE CORNER OF ST. PAUL'S | CHURCH-YARD. | 1794. | [*Entered at Stationers Hall.*] |, p. [i.]; —[blank], p. [ii.]; —[preface, signed] | The Public's | Obliged humble servant, | *J. H. W.* |, pp. [iii.]–iv.; —[contents], pp. [v.]–vi.; —| POETICAL INTRODUCTION. |, pp. [vii.]–[viii.]; —[text, with heading] | TALES for YOUTH. |, pp. [1]–158; —| THE END. |, p. 158; —[publisher's advertisement, with heading] | NEW PUBLICATIONS for YOUNG | PEOPLE, printed for E. NEWBERY, | Corner of *St. Paul's Church-Yard.* |, pp. [159]–[160].

Plate: Frontispiece, engraved by Cook; also 30 woodcuts in the text by John Bewick.

Condition: Size of leaf, 6 11/16 × 4 inches. Bound in polished calf, gilt edges; by Rivière.

This work contains thirty woodcuts by John Bewick. Hugo says they are "among the highest efforts of his genius: that of a prowling cat, at page 55, has been pronounced the most natural likeness of the animal ever engraved."

BEWICK, JOHN, *illustrator.* [Berquin, Arnaud.]

THE BLOSSOMS OF MORALITY. London, *for E. Newbery*, 1796. [127]

Duodecimo.

Collation by Signatures: 1 leaf, without signature-mark; A, 4 leaves; B to T, each 6 leaves; U, 3 leaves; total 116 numbered leaves.

Collation by Pagination: [title] | THE | BLOSSOMS | OF | MORALITY. | INTENDED FOR THE | AMUSEMENT AND INSTRUCTION | OF | *YOUNG LADIES AND GENTLEMEN.* | BY THE EDITOR OF | THE LOOKING-GLASS FOR THE MIND. | WITH FORTY-SEVEN CUTS, | DESIGNED AND ENGRAVED | BY | I. BEWICK [in vignette] | LONDON: | PRINTED FOR E. NEWBERY, THE CORNER | OF ST. PAUL'S CHURCH-YARD. | MDCCXCVI. |, p. [i.]; —[blank], p. [ii.]; —| ADVERTISEMENT | TO THE SECOND EDITION. |, pp. [iii.]–iv.; —[contents and preface], pp. [v.]–x.; —[text], pp. [1]–221; —[blank], p. [222].

Illustrations: Vignette on the title-page, 23 woodcuts in the text, and 23 tail-pieces, by John Bewick.

Condition: Size of leaf, 6 13/16 × 4 inches. Bound in polished calf, yellow edges; by Pratt.

References.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection*; *Pease Bequest* (1904), p. 24, No. 75; Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 13; Hugo, *Bewick Collector*, 1 (1866): 35, No. 87.

This edition contains 47 woodcuts by John Bewick, and is the first work which he illustrated. In the Advertisement the publisher says: "Much time has elapsed since the commencement of this edition, owing to a severe indisposition with which the Artist was long afflicted, and which, unfortunately, terminated in his death. And sorry, very sorry, are we to be compelled to state, that this is the last effort of his incomparable genius." Bewick died December 5, 1795.

Berquin was a pleasing writer of books for children, his most popular work, *L'Ami des Enfants*, being declared by the French Academy to be the most useful book published during the year 1784.

BEWICK, JOHN *and* THOMAS, *illustrators.* Æsop *and others.*

SELECT FABLES. Newcastle, *T. Saint*, 1784. [128]

Duodecimo. Second Edition, Second Impression.

Collation by Signatures: [a], 1 leaf; b, 5 leaves; A to Z, Aa, Bb, Cc, each 6 leaves (the last, probably blank, lacking); total 162 leaves.

Collation by Pagination: [title, as reproduced; *See* No. 128], p. [i.]; — [blank], p. [ii.]; — | THE | LIFE of ÆSOP. |, pp. [iii.]–ix.; — | An ESSAY upon FABLE. | [by Oliver Goldsmith], pp. ix.–xii.; — [text, with heading] | [type-ornament head-piece] | FABLES, *&c.* |, pp. [1]–66; — | PART II. | FABLES, with REFLECTIONS. |, pp. 67–228; — | PART III. | FABLES in VERSE. |, pp. 229–308; — | *FINIS.* |, p. 308; — | The INDEX. |, pp. [i.]–ii.; — [1 leaf, probably blank], [Cc 6].

In Part II. two of the fables are numbered XXXVI.

Illustrations: 142 woodcuts and 37 tail-pieces, by John and Thomas Bewick.

Condition: Size of leaf, 7⅝ × 4⅝ inches. Bound in brown crushed levant morocco, gilt top, other edges uncut; by Rivière. With 12 leaves from another edition bound in at the end, as follows: 121–126, 133–136, 143–148, 151–152, 163–168.

References.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 4, No. 10; Locker-Lampson, *Catalogue* (1886), p. 137; Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 5; Hugo, *Bewick Collector*, 1 (1866): 12, No. 24.

"The cuts in this volume, which, with thirteen exceptions, were done specially for this, the Second Edition of the work, were executed by Thomas and John Bewick, assisted by David Martin. The First Edition of the work, which was issued in 1776, contained a much inferior set of cuts."

Two impressions of the work were issued in 1784, with exactly the same title-pages. They differ considerably in the body of the book; the interchange of tail-pieces in the Second Impression on pp. 122, 125, and 152, with other variations as given above, is sufficient to distinguish the two issues.

The copy here described is of the Second Impression. The text of Part I. was taken from Dodsley's edition of Æsop, while that of Part II. is Croxall's version.

SELECT

FABLES,

In THREE PARTS.

Part I. FABLES extracted from DODSLEY's.
Part II. FABLES with REFLECTIONS, in Profe and Verfe.
Part III. FABLES in VERSE.

To which are prefixed,

The LIFE of ÆSOP; and an ESSAY upon FABLE.

A New EDITION, improved.

—— —— —— —— Is not the earth
With various living creatures, and the air
Replenifhed, and all thofe at thy command
To come and play before thee? Knoweft thou not
Their language and their ways? They alfo know,
And reafon not contemptibly: with thefe
Find paftime. Paradife Loft, b. 8. l. 370.



NEWCASTLE:
Printed by and for T. SAINT.

MDCCLXXXIV.

No. 128. TITLE-PAGE OF SELECT FABLES, BY ÆSOP AND OTHERS; 2D EDITION, 2D IMPRESSION; 1784.

At the end are bound in several leaves from Part II., "Fables, with Reflections," from another edition of the same year (Hugo No. 24), which differ from those in this volume. The parts in verse are longer, while the Reflections are shorter. The following notes will assist in distinguishing the two issues:

PAGE	THIS COPY	EXTRA LEAVES
121 Last word of last line,	"oracle,"	"our"
122 " "	"wickedneſs."	"puniſhment."
Large tail-piece.		Small tail-piece.
123 Last word of last line,	"*grave.*"	"*jeſt;*"
124 " "	"diſſolute"	"*heav'n.*"
125 " "	"felicity."	"end?"
Tail-piece, man sitting at fire.		Small floral tail-piece.
126 Line of 13 stars near bottom.		Type-ornament rule.
133 " 13 " top.		Line of 10 stars.
134 Last word of last line,	"foes."	"*contains:*"
135 " "	"pretences."	"little"
136 Woodcut at top.		Woodcut at center.
143 Last word of last line,	"than"	"*carr,*"
144 " "	"citizen"	"of the"
145 " "	"*miſerable.*" and a tail-piece.	"trou-|ble." and no tail-piece.
146 First word of 5th line,	"one,"	"one;"
147 Last word of last line,	"*made;*"	"com-"
148 5th line,	"REFLECTION."	5th line begins: "motives,"
151 Last word of last line,	"would"	"they"
152 First word,	"be," and small tail-piece.	"are," and large tail-piece.
163 Last word of line 18,	"of"	"much"
164 Last word of last line,	"*age.*"	"*man;*"
165 " "	"worſe." and tail-piece.	"worſe.", but no tail-piece.
166 Last word of last line,	"of"	"way"
167 " "	"goodneſs"	"*woe;*"
168 " "	"protection." and tail-piece.	"of it," and no tail-piece.

BEWICK, JOHN *and* THOMAS, *illustrators.* Æsop *and others.*

SELECT FABLES. NEWCASTLE, *by S. Hodgson, for Emerson Charnley,* 1820. [129]

Imperial octavo. The Charnley Edition. Large-paper copy.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; a to e, B to Z, Aa to Tt, each 4 leaves; Uu, 2 leaves; total 187 leaves. Leaf e 4 is wrongly marked f.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 129 *a*], recto of first leaf; — [blank], verso of first leaf; — | Advertiſement. | , pp. [i.]–iv.; — | Memoir. | , pp. [v.]–xvi.; — | Catalogue. | , pp. [xvii.]–xxiv.; — | Portraits. | [verso pages blank], pp. [xxv.]–[xxxii.]; — [contents], pp. [xxxiii.]–xl.; — [text, with heading] | SELECT FABLES. | , pp. [1]–332; — | FINIS. | [imprint] |, p. 332.

PLATES: 5 portraits; also 172 woodcuts in the text and 169 tail-pieces, by John and Thomas Bewick.

CONDITION: Size of leaf, 11¼ × 7¼ inches. Bound in the original boards. uncut edges. With paper title-label: | BEWICK'S | Select Fables. | IMPERIAL. | *Price* £1. 11*s.* 6*d.* |.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 5, No. 13; Thomson, *Catalogue* (Stephens, *Notes;* 1881), p. 39; Hugo, *Bewick Collector,* 1 (1866): 146, No. 428.

Select Fables;

WITH CUTS, DESIGNED AND ENGRAVED BY

THOMAS AND JOHN BEWICK,

And Others,

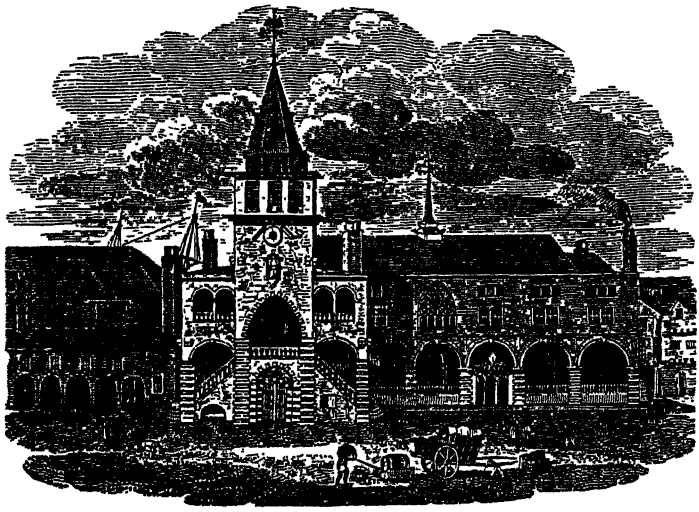
PREVIOUS TO THE YEAR 1784:

TOGETHER WITH A

Memoir; and a descriptive Catalogue

OF THE

WORKS OF MESSRS. BEWICK.



Newcastle:

PRINTED BY S. HODGSON, FOR EMERSON CHARNLEY,
AND BALDWIN, CRADOCK, AND JOY, LONDON.

M. DCCC. XX.

No. 129*a*. Title-page of Select Fables; Charnley Edition; 1820.

Newcastle 1st. October 1818

To Thomas Bewick & Son Dr.

To a Copy of Esop's Fables 1 " 0 "

Received the above with thanks

Thomas Bewick. Robert Elliot Bewick.



Thomas Bewick

his  Mark

No. 129*b*. Facsimile of Receipt issued with some copies of Æsop's Fables.

Copies of this edition were issued in demy, royal, and imperial octavo. Twelve copies of the latter were published with India-paper proofs.

This is a new edition of the *Select Fables* published by T. Saint, 1784 (our No. 128). After Saint's death the blocks became the property of Hall & Elliott, his successors, who sold them to Wilson & Spence of York. They in turn sold them in 1818 to Charnley of Newcastle, with many earlier blocks by Bewick, even including the identical block of "The Old Hound" (p. x.), which obtained for Bewick in 1775 the premium from the Society of Arts when he was only twenty-two years of age. The blocks were retouched, but not improved, by Charlton Nesbit, who took away many of the borders. Bewick at first protested against the inclusion of the earlier blocks in this edition, fearing that they would injure his reputation as an engraver. He finally consented to their insertion on condition that the work should be destroyed if, on its completion, it was considered by his and Charnley's friends to be in any way detrimental to him. They appear, however, to have regarded the work as satisfactory.

The portrait used as a frontispiece was engraved by Nesbit, and the memoir and descriptive catalogue at the beginning of the volume are the work of J. T. Brockett.

We have seen a copy with India-paper proofs of the cuts, having no tail-piece on p. 74, but which had inserted after the title-page a receipt as reproduced (*See* No. 129 *b*).

"The subscribers to this work [*The Fables of Æsop, and Others*, Newcastle, 1818] were presented with a curious Bill and Receipt (to bind up with the volume) containing a dark wood cut, with a red sprig printed on it, from a copper-plate, in imitation of sea weed." — p. xxiv.

BEWICK, JOHN *and* THOMAS, *illustrators.* Æsop *and others.*

BEWICK'S SELECT FABLES OF ÆSOP AND OTHERS. London, *Bickers & Son*, [1871]. [130]

Demy quarto.

Collation by Signatures: [*a*] to *e*, A to Z, 2A to 2Q, each 4 leaves; total 176 numbered leaves.

Collation by Pagination: [half-title], p. [i.]; — | [8 lines of verse] | *The above appeared on the titles of both the 1776 and 1784 editions of* | "Select Fables," *T. Saint, Newcastle-upon-Tyne.* |, p. [ii.]; — [blank], p. [iii.]; — [woodcut], p. [iv.]; — [title] | Bewick's Select Fables | *OF ÆSOP AND OTHERS.* | In Three Parts. | *I. Fables extracted from Dodsley's.* | *II. Fables with Reflections in Prose and Verse.* | *III. Fables in Verse.* | to which are prefixed | *THE LIFE OF ÆSOP, AND AN ESSAY UPON FABLE* | *BY OLIVER GOLDSMITH.* | *Faithfully Reprinted from the Rare Newcastle Edition published* | *by* T. Saint *in* 1784. | With the Original Wood Engravings by Thomas Bewick, | and an | Illustrated Preface by Edwin Pearson. | [vignette] | LONDON: | BICKERS & SON, 1 LEICESTER SQUARE, W.C. |, p. [v.]; — [imprint], p. [vi.]; — [preface to 1871 edition], pp. vii.–xxix.; — [life of Æsop], pp. xxx.–xxxvii.; — | AN ESSAY UPON FABLE. |, pp. xxxvii.–xl.; — [text, with heading] | FABLES, &c. |, pp. 1–66; — | Part II. | FABLES, *with Reflections.* |, pp. 67–228; — | Part III. | FABLES, *in Verse.* |, pp. 229–308; — [index], pp. 309–312.

Plates: Portrait and frontispiece; also a vignette on the title-page, 43 woodcuts and 1 tail-piece in the preface, 142 wood-

cuts and 37 tail-pieces in the text; all by Thomas Bewick.

The portrait is a stipple engraving of | Thomas Bewick | *Engraver on Wood.* | ; half-length, directed and facing to the front; inscription, at the left: | *Jas. Ramsay Pinxt.* | ; at the right: | *Henry Hoppner Meyer, Sculpt.* | ; facing p. vii.

CONDITION: Size of leaf, 11¼ × 8¾ inches. Roxburghe binding.

REFERENCE.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 7, No. 21.

This is a reprint of *Select Fables, in Three Parts*, published by T. Saint at Newcastle in 1784 (our No. 128). The borders of many of the blocks, which were taken away in the publication of Charnley's Edition (our No. 129), have in this reprint been replaced by fresh borders more or less similar in design.

This reprint was severely criticised by W. J. Linton in the *Academy*, March 22, 1884, p. 211.

BEWICK, JOHN *and* THOMAS, *illustrators.* Æsop *and others.*

BEWICK'S SELECT FABLES OF ÆSOP AND OTHERS. EDINBURGH, *Ballantyne, Hanson & Co.*, 1879. [131]

Demy quarto. No. 71 of 100 copies printed on Whatman paper.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; [*a*] to *e*, A to Z, 2A to 2Q, *a*, *b*, each 4 leaves; *c*, *d*, each 2 leaves; *e* to *i*, each 4 leaves; *k*, *l*, each 2 leaves; [*m*], 1 leaf (blank and genuine, with red-line borders only); total 215 leaves.

COLLATION BY PAGINATION: [edition notice], recto of first leaf; —[blank], verso of first leaf; —[half-title], recto of second leaf; —[printer's device], verso of second leaf; —[blank], p. [i.]; —[woodcut], p. [ii.]; —[title] | Bewick's Select Fables | *OF ÆSOP AND OTHERS.* | In Three Parts. | *I. FABLES EXTRACTED FROM DODSLEY'S.* | *II. FABLES WITH REFLECTIONS IN PROSE AND VERSE.* | *III. FABLES IN VERSE.* | TO WHICH ARE PREFIXED | *THE LIFE OF ÆSOP, AND AN ESSAY UPON FABLE* | *BY OLIVER GOLDSMITH.* | *Faithfully Reprinted from the Rare Newcastle Edition published* | *by* T. SAINT *in* 1784. | With the Original Wood Engravings by Thomas Bewick, | AND AN | Illustrated Preface by Edwin Pearson. | TO WHICH ARE ADDED SELECT | Supplementary Illustrations of Bewick's Genius. | [vignette] | EDINBURGH: | *Privately printed for Subscribers by Ballantyne, Hanson & Co.* | 1879. | , p. [iii.]; — | [8 lines of verse] | *The above appeared on the titles of both the* 1776 *and* 1784 *editions of* | "SELECT FABLES," *T. Saint, Newcastle-upon-Tyne.* | , p. [iv.]; —[advertisement], p. [v.]; —[vignette], p. [vi.]; —[preface to the edition of 1871, revised], pp. vii.–xxix.; —[life of Æsop], pp. xxx.–xxxvii.; — | AN ESSAY UPON FABLE. | , pp. xxxvii.–xl.; —[text, with heading] | FABLES, *&c.* | , pp. 1–66; — | PART II. | FABLES, *with Reflections.* | , pp. 67–228; — | PART III. | FABLES, *in Verse.* | , pp. 229–308; —[index], pp. 309–312; —[half-title] | Select Supplementary Illustrations of | Bewick's Genius. | , p. [313]; —[vignette], p. [314]; —[introduction], pp. [315]–318; —[woodcuts], pp. 319–384; —[1 blank leaf], [*m*].

PLATES: Frontispiece and 3 portraits; also a vignette on the title-page, 45 woodcuts and 1 tail-piece in the preface, 142 woodcuts and 37 tail-pieces in the text, and 183 supplementary woodcuts; by John and Thomas Bewick, and some of the latter's pupils. The portraits are as follows:

| THOMAS BEWICK. | ; full length, facing to the right, directed slightly to the right; inscription, at the left: | JAMES RAMSAY, PINXT | ; in the center: | PUB. BY R. TURNER, NEWCASTLE. PAUL & DOMINIC COLNAGHI & Cº LONDON. | ; at the right: | F. BACON, SCULPT | ; line-engraving; facing p. [v.].

| *Mr. Thos. Bewick* | Engraver on Wood. | ; half-length; directed and facing to the front; inscription, at left: | *Painted by Jas Ramsay* | ; at right: | Engraved by *Jnº Burnet* | ; stipple engraving; facing p. 1.

| Thomas Bewick | *Engraver on Wood.* | ; half-length, directed and facing to the front; inscription, at the left: | *Jas Ramsay Pinxt* | ; at right: | *Henry Hoppner Meyer, Sculpt* | ; below title: | *Edwin Pearson Excudit* | ; stipple engraving; facing p. [315].

CONDITION: Size of leaf, 10⅞ × 8¾ inches. Bound in white vellum, gilt top, other edges uncut; by Simpson & Renshaw.

The Select Supplementary Illustrations of Bewick's Genius, beginning on p. [313], with Ramsay's half-length portrait prefixed, consists of a short introduction followed by a very miscellaneous selection of woodcuts.

BEWICK, JOHN *and* THOMAS, *illustrators.* [Campe, Joachim Heinrich.]

THE NEW ROBINSON CRUSOE. LONDON, *for John Stockdale,* 1789. [132]

Duodecimo. Second Edition.

COLLATION BY SIGNATURES: A to O, each 12 leaves; total 168 leaves. Leaves A, C 3, E 4, G 3, H 6, I 3, K 3, M 3, and O 6 have no signature-marks.

COLLATION BY PAGINATION: [blank], recto of [A]; —[woodcut], verso of [A]; —[title] | THE | NEW ROBINSON CRUSOE; | AN INSTRUCTIVE AND ENTERTAINING | HISTORY, | FOR THE USE OF | CHILDREN OF BOTH SEXES. | TRANSLATED FROM THE FRENCH. | Embellished with Thirty-two beautiful Cuts. | LONDON: | Printed for JOHN STOCKDALE, oppoſite Burlington | Houſe, Piccadilly. | M,DCC, LXXXIX. | Entered at Stationers Hall. |, p. [i.]; —[blank], p. [ii.]; —[preface], pp. [iii.]–viii.; —[text, with heading] | THE | NEW ROBINSON CRUSOE. |, pp. [9]–265; —[publisher's advertisement, beginning] | SHAKSPEARE, with a complete INDEX. |, pp. [266]–[272].

ILLUSTRATIONS: 32 woodcuts, mostly, if not all, by John Bewick; facing the title-page and pp. 12, 21, 31, 44, 56, 61, 73, 87, 95, 101, 113, 124, 131, 137, 149, 153, 157, 161, 170, 175, 179, 184, 195, 200, 213, 217, 225, 231, 244, 247, and 261; also a woodcut in the text on p. 221.

CONDITION: Size of leaf, 6 11/16 × 3 15/16 inches. Bound in red morocco, gilt edges.

The First Edition of this work appeared in 1788, in four volumes, and a later edition in 1811, in two volumes. The woodcuts are by John Bewick, and many of them bear his name.

The New Robinson Crusoe differs from Defoe's narrative in one important respect: the old Robinson Crusoe had plenty of tools and instruments, which he saved from the wreck of the ship; whereas the new Robinson Crusoe has nothing but his head and his hands to depend upon for his preservation.

BEWICK, JOHN *and* **THOMAS,** *illustrators.*

EMBLEMS OF MORTALITY. LONDON, *for T. Hodgson,* 1789. [133]

Duodecimo.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; A, a, each 6 leaves; b, 2 leaves; B to E, each 6 leaves; F, 2 leaves; total 42 leaves.

COLLATION BY PAGINATION: [blank], recto of first leaf; — [full-page woodcut], verso of first leaf; — [title, as reproduced; *See* No. 133], recto of second leaf; — [blank], verso of second leaf; — [preface],

EMBLEMS

OF

MORTALITY;

REPRESENTING,

IN UPWARDS OF FIFTY CUTS,

DEATH

SEIZING ALL RANKS AND DEGREES OF PEOPLE;

Imitated from a Painting in the Cemetery of the Dominican Church at BASIL, in *Switzerland:*

With an APOSTROPHE to each, tranſlated from the Latin and French.

Intended as well for the Information of the CURIOUS, as the Inſtruction and Entertainment of YOUTH.

TO WHICH IS PREFIXED

A copious PREFACE, containing an hiſtorical Account of the above, and other Paintings on this Subject, now or lately exiſting in divers Parts of Europe.

Rev J.S.H.C.

LONDON:

Printed for T. HODGSON, in George's-Court, St. John's-Lane, Clerkenwell.

M,DCC LXXXIX.

No. 133. TITLE-PAGE OF EMBLEMS OF MORTALITY; 1789.

pp. [i.]–xxviii.;—[text, in verse, in 51 parts, the first with heading] | The CREATION of the WORLD. | *So God created Man in his own Image, in the* | *Image of God created he him: Male and Female* | *created he them.* | GENESIS i. 27. |, pp. 1–51;—[quotation, 4 lines] | *FINIS.* |, p. [52].

PLATE: Frontispiece; also 51 illustrations in the text, by John and Thomas Bewick.

CONDITION: Size of leaf, 7⅜₁₆ × 4⅝₁₆ inches. Bound in old boards, uncut edges. With "*By J. S. H. Esq.*" written in ink on the title-page.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 9, No. 25; Bewick, *Memoir* (Dobson edition; 1887), p. 364, *note.* Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 7; Lowndes, 2 (1869): 736; Hugo, *Bewick Collector*, 1 (1866): 16, No. 35.

This work consists of "a series of copies by John Bewick of Lutzelburger's famous renderings of Holbein's 'Imagines Mortis.' They preserve much of the spirit of the originals; but in these days can scarcely contend with the careful copies of Schlotthauer, or the absolutely faithful reproductions in the 'Liebhaber-Bibliothek.'"

After three editions of the work had been printed, of which the first is undoubtedly the best, the original blocks were destroyed by fire in London. The preface on the history of the *Dance of Death* was written by John Sidney Hawkins, the son of the editor of Walton's *Complete Angler* (our No. 42). An identical edition was issued by Charnley, entitled *The Dance of Death*, from the designs of Holbein.

BEWICK, JOHN *and* THOMAS, *illustrators.* Le Grand d'Aussy, Pierre Jean Baptiste.

FABLIAUX OR TALES, ABRIDGED FROM FRENCH MANUSCRIPTS.

LONDON, *W. Bulmer and Co.*, 1796–1800. 2 vols., superroyal octavo, viz.: [134]

VOL. I. 1796.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; a, b, each 8 leaves; c, 4 leaves; B to S, each 8 leaves; T, 4 leaves; total 162 leaves.

COLLATION BY PAGINATION: [title] | FABLIAUX OR TALES, | ABRIDGED FROM FRENCH MANUSCRIPTS | OF THE | XIITH AND XIIITH CENTURIES | BY M. LE GRAND, | SELECTED | AND TRANSLATED INTO ENGLISH VERSE. | WITH | A PREFACE AND NOTES. | [vignette] | VOL. I. | LONDON: | PRINTED BY W. BULMER AND CO. SHAKSPEARE-PRESS. | SOLD BY R. FAULDER, NEW BOND-STREET. | 1796. | Entered at Stationers' Hall. |, recto of first leaf;—[blank], verso of first leaf;—[2 sonnets, the first with heading] | SONNET TO G. E. | (TO WHOM THE TRANSLATOR IS INDEBTED FOR THE | PREFACE AND MANY OF THE NOTES TO THIS VOLUME.) | [signed] | G. L. W. |, recto and verso of second leaf;—[preface], pp. [i.]–xxxvii.;—[blank], p. xxxviii.;—[half-title] | Fabliaux or Tales | OF THE 12TH AND 13TH CENTURIES. |, p. [xxxix.];—[blank], p. [xl.];—[half-title] | Aucassin and Nicolette. |, p. [1];—[blank], p. [2];—[text in numerous parts, each preceded by a half-title], pp. [3]–193;—[blank], p. [194];—[notes to the various tales, with half-title], pp. [195]–270;—[glossary], pp. [271]–280.

ILLUSTRATIONS: Vignette on the title-page, 12 head-pieces, and 12 tail-pieces.

VOL. 2. 1800.

COLLATION BY SIGNATURES: [A], 2 leaves (the first blank and lacking); B to Y, each 8 leaves; Z, 2 leaves; total 172 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[title] | FABLIAUX OR TALES, | [4 lines] | SELECTED AND TRANSLATED INTO ENGLISH VERSE, | BY THE LATE | GREGORY LEWIS WAY, ESQ. | WITH | A PREFACE, NOTES, AND APPENDIX, | BY G ELLIS, ESQ. | *IN TWO VOLUMES.* | [vignette, same as in Vol. 1] | VOL. II. | LONDON: | PRINTED BY W. BULMER AND CO. CLEVELAND ROW, ST. JAMES'S; | AND SOLD BY R. FAULDER, NEW BOND-STREET. | 1800. | Entered at Stationers' Hall. |, recto of [A 2]; —[blank], verso of [A 2]; —[half-title] | The Lay of Sir Gugemer. | BY MADEMOISELLE MARIE. |, p. [1]; —[blank], p. [2]; —[text in numerous parts, each preceded by a half-title], pp. [3]–174; —[notes to the various tales, with half-title], pp. [175]–221; —[blank], p. [222]; —[appendix, with half-title], pp. [223]–340.

ILLUSTRATIONS: Vignette on the title-page, 13 head-pieces, and 13 tail-pieces.

CONDITION: Size of leaf, 8⅞ × 6¼ inches. Bound in green polished calf, gilt edges; by Matthews.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 23, No. 73; Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 13; Lowndes, 3 (1869): 1334; Hugo, *Bewick Collector*, 1 (1866): 39, No. 95.

This is the First Edition of this work.

These two volumes contain fifty-two woodcuts, the engraving of which was begun by John Bewick while in London, and continued during the last years of his life at Cherryburn. After his death the work was completed by Thomas Bewick, Charlton Nesbit, and Luke Clennell. The copy in the Pease Collection in the Newcastle-upon-Tyne Public Library, which belonged to Emma Jane Bewick, better known as Jane Bewick, the daughter of Thomas Bewick, contains, in the case of most of the cuts, the artists' names or initials written in by her.

BEWICK, JOHN *and* THOMAS, *illustrators.* Le Grand d'Aussy, Pierre Jean Baptiste.

FABLIAUX OR TALES, ABRIDGED FROM FRENCH MANUSCRIPTS.

LONDON, *for J. Rodwell,* 1815. 3 vols., crown octavo, viz.: [135]

VOL. 1.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; a, b, each 8 leaves; c, 6 leaves; B to P, each 8 leaves; total 136 leaves.

COLLATION BY PAGINATION: [title] | FABLIAUX OR TALES, | ABRIDGED FROM FRENCH MANUSCRIPTS | OF THE | XIITH AND XIIITH CENTURIES | BY M. LE GRAND, | SELECTED AND | TRANSLATED INTO ENGLISH VERSE, | BY THE LATE G. L. WAY, ESQ. | WITH | A Preface, Notes, and Appendix, | BY THE LATE G. ELLIS, ESQ. | [vignette] | A NEW EDITION, CORRECTED. | IN THREE VOLUMES. | VOL. I. | LONDON: | PRINTED FOR J. RODWELL, (SUCCESSOR TO

MR. FAULDER,) | NEW BOND STREET, | BY S. HAMILTON, WEYBRIDGE, SURREY. | 1815. |, recto of first leaf;—[blank], verso of first leaf;—[2 sonnets], recto and verso of second leaf;—[preface], pp. [i.]–xli.;—[blank], p. [xlii.];—[advertisement], p. [xliii.];—[blank], p. [xliv.];—[half-title] | FABLIAUX OR TALES, | OF THE | TWELFTH AND THIRTEENTH CENTURIES. |, p. [1];—[blank], p. [2];—[half-title] | Aucassin and Nicolette. |, p. [3];—[blank], p. [4];—[text in numerous parts, each preceded by a half-title], pp. [5]–148;—[notes to the various tales, with half-title], pp. [149]–223;—[blank], p. [224].

ILLUSTRATIONS: Vignette on the title-page, 8 head-pieces, and 8 tail-pieces.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves (the first blank and genuine); B to S, each 8 leaves; total 138 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A];—[title, same as in Vol. 1, except volume-number], recto of [A 2];—[blank], verso of [A 2];—[half-title] | The Knight and the Sword. |, p. [1];—[blank], p. [2];—[text in numerous parts, each preceded by a half-title], pp. [3]–205;—[blank], p. [206];—[notes to the various tales, with half-title], pp. [207]–272.

ILLUSTRATIONS: Vignette on the title-page, 12 head-pieces, and 12 tail-pieces.

VOL. 3.

COLLATION BY SIGNATURES: [A], 2 leaves (the first blank and genuine); B to U, each 8 leaves; total 154 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A];—[title, same as in Vol. 1, except volume-number], recto of [A 2];—[blank], verso of [A 2];—[half-title] | Huéline and Eglantine, | OR | The Judgment of Love, | OR | Florance and Blanchefleur. |, p. [1];—[blank], p. [2];—[text in numerous parts, each preceded by a half-title], pp. [3]–107;—[blank], p. [108];—[notes to the various tales, with half-title], pp. [109]–137;—[blank], p. [138];—[appendix, with half-title], pp. [139]–287;—[blank], p. [288];—[glossary], pp. [289]–304.

ILLUSTRATIONS: Vignette on the title-page, 5 head-pieces, and 5 tail-pieces.

CONDITION: Size of leaf, 7⅛ × 4 11/16 inches. Bound in red straight-grained morocco, gilt edges; by C. Smith.

This, the Second Edition, contains the same woodcuts as the First, but it was edited by G. L. Way's son, who has inserted the corrections which his father made in his own copy.

BEWICK, JOHN *and* THOMAS, *illustrators.* Somerville, William.

THE CHASE. LONDON, *W. Bulmer and Co.*, 1796. [136]

Royal quarto. First Edition. Printed with 20 lines to the full page.

COLLATION BY SIGNATURES: 76 numbered leaves, without signature-marks (the last blank and genuine).

COLLATION BY PAGINATION: [title] | THE | CHASE. | A | POEM. | BY | WILLIAM SOMERVILE, | ESQ. | [vignette] | LONDON: | PRINTED BY W. BULMER AND CO. | Shakspeare Printing Office, | CLEVELAND-ROW. | 1796. |, p. [i.];—[blank], p. [ii.];—| TO THE PATRONS OF FINE PRINTING. | [signed] | *W. BULMER.* |, p. [iii.];—[blank], p. [iv.];—[life of Somerville], pp. [v.]–xv.;—[blank], p. [xvi.];—[preface], pp. [i.]–

vii.;—[blank], p. [viii.];—[text in 4 books], pp. [1]–126;—[1 blank leaf].

ILLUSTRATIONS: Vignette on the title-page and 12 woodcuts in the text, all, with one exception, from designs by John Bewick, but engraved by Thomas Bewick.

CONDITION: Size of leaf, 11 7/16 × 8 3/4 inches. Bound in tree calf, yellow edges.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 22, No. 68; Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 13; Hugo, *Bewick Collector*, 1 (1866): 38, No. 94; 273, No. 1641; Jackson, *Treatise on Wood Engraving* (1861), p. 514.

This work originally appeared in 1735; but this is the first edition with Bewick's illustrations, three copies of which were printed on vellum. Another edition was published during 1796, with a critical essay by Dr. Aikin.

This volume was issued as a companion to Goldsmith and Parnell's poems, published the year before. It contains the best specimens of John Bewick's abilities as a designer. All the cuts were drawn on the blocks by him except one, but none was engraved by him. Shortly after he had finished the drawings he returned to the north of England on account of ill health, and soon after died. The blocks were all engraved by Thomas Bewick except one, the tail-piece at the end of the volume, which was engraved by Nesbit.

The *Gentleman's Magazine* in 1825 speaking of this book says: "The works of this young artist will be held in estimation; and the engravings to 'Somerville's Chase' will be a monument of fame of more celebrity than marble can bestow."

The original blocks from which the illustrations were printed, thirteen in number, formerly in the Hugo Collection, are now in the Pease Collection of the Newcastle-upon-Tyne Public Library.

BEWICK, JOHN *and* THOMAS, *illustrators.* Somerville, William.

THE CHASE. LONDON, *W. Bulmer and Co.*, 1802. [137]

Superroyal octavo. Second Edition. Printed with 25 lines to the full page.

COLLATION BY SIGNATURES: [a], 2 leaves (the first blank and genuine); [b], 4 leaves; C, B to G, each 8 leaves; H, 4 leaves; [I], 2 leaves (the last blank and genuine); total 68 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [a];—[half-title], recto of [a2];—[blank], verso of [a2];—[title] | THE | CHASE; | A | POEM. | BY | WILLIAM SOMERVILE, ESQ. | [vignette] | LONDON: | PRINTED BY W. BULMER AND CO. | Shakspeare Printing Office, | CLEVELAND-ROW. | 1802. |, p. [i.];—[blank], p. [ii.];— | The following ADDRESS was prefixed to the Quarto | Edition of the CHASE, published in 1796. | TO THE PATRONS OF FINE PRINTING. |, p. [iii.];—[blank], p. [iv.];—[life of Somerville], pp. [v.]–xv.;—[blank], p. [xvi.];—[preface], pp. [xvii.]–xxiii.;—[blank], p. [xxiv.];—[text in 4 books], pp. [1]–105;—[blank], p. [106];—[1 blank leaf], [I2].

ILLUSTRATIONS: Vignette on the title-page and 12 woodcuts in the text, all, with one exception, from designs by John Bewick, but engraved by Thomas Bewick.

CONDITION: Size of leaf, 9 5/8 × 6 7/8 inches. Bound in the original boards, uncut edges.

This edition is a reprint of that of 1796. The half-title bears the printers' imprint with date 1804, evidently an error.

BEWICK, JOHN *and* **THOMAS,** *illustrators.* **Goldsmith, Oliver** (*b.* 1728, *d.* 1774), *and* **Parnell, Thomas** (*b.* 1679, *d.* 1718).

POEMS BY GOLDSMITH AND PARNELL. LONDON, *W. Bulmer and Co.*, 1804. [138]

Crown quarto.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks (the first blank and genuine); [a], 4 leaves; 2 leaves, without signature-marks; b, 8 leaves, inserted between the two unmarked leaves; B to E, each 8 leaves; F, 2 leaves; total 50 leaves.

COLLATION BY PAGINATION: [1 blank leaf]; —[half-title], p. [i.]; —[blank], p. [ii.]; —[title] | POEMS | BY | GOLDSMITH | AND | PARNELL. | [vignette] | LONDON: | PRINTED BY W. BULMER AND CO. | Shakspeare Printing-Office, | CLEVELAND-ROW. | 1804. |, p. [iii.]; —[blank], p. [iv.]; —[dedication], p. [v.]; —[blank], p. [vi.]; —[advertisement], pp. [vii.]–[ix.]; —[blank], p. [x.]; —[life of Goldsmith, with half-title], pp. [xi.]–xxvii.; —[blank], p. [xxviii.]; —[half-title] | POEMS. |, p. [xxix.]; —[blank], p. [xxx.]; —[text, with heading] | THE | TRAVELLER. |, pp. [1]–20; —[half-title] | THE | DESERTED VILLAGE. | BY | OLIVER GOLDSMITH. | PRINTED IN | 1769. |, p. [21]; —[blank], p. [22]; —[text, with heading] | THE | DESERTED VILLAGE. |, pp. [23]–41; —[blank], p. [42]; —[title] | THE | HERMIT; | A | POEM. | [vignette] | BY | T. PARNELL, D. D. | WITH A BIOGRAPHICAL SKETCH OF HIS LIFE | BY GOLDSMITH. |, p. [43]; —[blank], p. [44]; —[life of Parnell, with half-title], pp. [45]–56; —[text, with heading] | THE | HERMIT. |, pp. [57]–68.

PLATES: [1] | *T. Bewick, sculp.* | THE TRAVELLER. | *Published January* 1, 1804, *by William Bulmer, at the* | *Shakspeare Printing Office, Cleveland Row.* |; facing p. [1].

[2] | *John Bewick, del. et sculp.* | THE SAD HISTORIAN. | *Published January* 1, 1804, *by William Bulmer, at the* | *Shakspeare Printing Office, Cleveland Row.* |; facing p. 29.

[3] | *R. Johnson, del. T. Bewick, sculp.* | THE DEPARTURE. | *Published January* 1, 1804, *by William Bulmer, at the* | *Shakspeare Printing Office, Cleveland Row.* |; facing p. 39.

[4] | *J. Johnson, del. T. Bewick, sculp.* | THE | HERMIT AT HIS MORNING DEVOTION. | *Published January* 1, 1804, *by William Bulmer, at the Shakspeare Printing Office,* | *Cleveland Row.* |; facing p. [57].

[5] | *R. Johnson, del. T. Bewick, sculp.* | THE HERMIT, ANGEL, AND GUIDE. | *Published January* 1, 1804, *by William Bulmer, at the* | *Shakspeare Printing Office, Cleveland Row.* |; facing p. 64.

There are also 2 title-page vignettes, pp. [iii.] and [43]; 3 head-pieces, pp. [1], [23], and [57]; and 3 tail-pieces, pp. 20, 41, and 68; all by Thomas Bewick.

CONDITION: Size of leaf, 9¾ × 6⅞ inches. Bound in the original boards, uncut edges.

REFERENCES.

Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 11; Hugo, *Bewick Collector*, 1 (1866): 32, No. 78; same, *Supplement*, (1868), p. 45, No. 4160.

The First Edition, royal quarto, appeared in 1795. In 1796 another edition was printed, in royal octavo. The next edition, called the Second, was the same size and appeared in 1802, and in 1804 the edition just described was published.

In the advertisement, which is that for the First Edition, Bulmer says that the illustrations were "all engraved on blocks of wood, by two of my earliest acquaintances." The original blocks from which the illustrations of this work were printed, and which

at one time belonged to Hugo, are now in the Bewick Collection (Pease Bequest) of the public library at Newcastle-upon-Tyne, to the *Catalogue* of which, compiled by Basil Anderton and W. H. Gibson, we are greatly indebted for much valuable information relative to Bewick's productions.

BEWICK, THOMAS, *illustrator.*

A NEW LOTTERY BOOK OF BIRDS AND BEASTS, FOR CHILDREN. NEWCASTLE, *by T. Saint, for W. Charnley,* 1771. [139]

Small twentyfourmo.

COLLATION BY SIGNATURES: 30 unnumbered leaves, without signature-marks.

COLLATION BY PAGINATION: [title] | A | NEW | Lottery Book | OF | BIRDS and BEASTS, | FOR | CHILDREN | To learn their LETTERS by | As soon as they can SPEAK. | *NEWCASTLE:* | Printed by T. SAINT, for W. | CHARNLEY, 1771. |, p. [1]; —[blank], p. [2]; —[old English alphabet, in double columns], p. [3]; —[pictorial alphabet, with letters, both roman and italics, on the verso pages, and illustrations on the recto pages], pp. [4]–[51]; —[vowels, consonants, and double letters], pp. [52]–[53]; — | *Double Letters having a simple Sound.* | [and] | *Easy Syllables of two Letters.* |, pp. [54]–[55]; — | *Easy Monosyllables.* |, pp. [55]–[58]; — | EASY LESSONS. |, pp. [58]–[60]; — | *FINIS.* |, p. [60].

ILLUSTRATIONS: 48 woodcuts by Thomas Bewick.

CONDITION: Size of leaf, 3⅞ × 2½ inches. Bound in green calf, gilt edges.

REFERENCE.

Hugo, *Bewick Collector,* 1 (1866): 4, No. 4.

This is said to have been Bewick's third work, and it is one of the rarest of his early productions.

Thomas Bewick, the restorer of wood-engraving in England, was born in August, 1753. In 1767 he was apprenticed for seven years to Ralph Beilby, an engraver at Newcastle. His skill was soon recognized, and he was entrusted with wood-engraving, executing bill-heads for his employer and woodcuts for the children's books published by Thomas Saint, the Newbery of Newcastle. Before the expiration of his apprenticeship he executed a series of blocks for Gay's *Fables.* With these Beilby was so well pleased that he sent five of them to the Society of Arts, which, in 1775, awarded a prize of seven guineas to the engraver. After the expiration of his apprenticeship, in 1774, Bewick began work on his own account. In 1776 he went to London, but remained there for only a brief time. Of his early works those most deserving of attention are Gay's *Fables,* 1779, and the *Select Fables,* 1784. Many of the illustrations in his earlier works, though based on the plates of other artists, are distinct improvements upon his models. Of the *Select Fables* an improved edition appeared in 1784, a majority of the illustrations being newly designed with great elaboration and finish. With the publication of this work it became manifest that there had arisen an engraver who united to singular technical dexterity "an unexampled appreciation of the qualities and limitations of wood as a medium for the reproduction of designs. It was also clear that, besides being an engraver, he was, in

his own way, an artist of remarkable capacity as a faithful interpreter of animal life, and a genuine humourist of a sub-Hogarthian type."

In 1785 he began work on his *General History of Quadrupeds*, which was published in 1790. In this work the illustrations of those animals with which Bewick was familiar in their native haunts are admirably executed, but those which he was compelled to render from stuffed specimens are not so satisfactory.

His next great work, the *History of British Birds*, gave him an opportunity to confine himself still more closely to nature. The first volume, *Land Birds*, published in 1797, was followed by the second volume, *Water Birds*, in 1804. It is in this work, where Bewick was both his own artist and engraver, that he is seen at his best. His birds are spirited and full of animation, "they swing on boughs, they light on wayside stones; they flit rapidly through the air; they seem almost to utter their continuous or intermittent cries; they are glossy with health and freedom; they are alert, bright-eyed, watchful of the unfamiliar spectator, and ready to dart off if he so much as stir a finger."

The most important work which Bewick executed after his *Quadrupeds* and *Birds* was his *Fables of Æsop*, 1818.

No notice of Bewick's work would be adequate that did not call attention to what is perhaps the most popular feature of his two great works, the tail-pieces, "in many of which Bewick displayed a humour, a pathos, an observation, and a sense of the *lacrimæ rerum*, which are unique." These works passed through many editions, each of which was added to and modified by the author.

Bewick not only gave a fresh impulse to wood-engraving but made two great contributions to the art. He was among the earliest, if not the earliest, to cut upon the end of the wood instead of along its surface, as had been the practice with the old plank and knife cutters; and he was the inventor of what is technically known as the "white line," of which he particularly speaks in his *Memoir* (our No. 185), p. 242.

BEWICK, THOMAS.

WOOD ENGRAVINGS FROM A PRETTY BOOK OF PICTURES.

NEWCASTLE, *T. Saint*, 1779. [140]

Octavo.

COLLATION BY SIGNATURES: 28 unnumbered leaves, without signature-marks.

COLLATION BY PAGINATION: [blank], p. [1];—[3 woodcuts], p. [2];—[title, as reproduced; *See* No. 140], p. [3];—[blank], p. [4];—[26 leaves, with woodcuts on the recto page of each leaf, 77 in all, the verso pages blank], pp. [5]–[56].

CONDITION: Size of leaf, 7⅝ x 4¾ inches. Bound in tree-calf, marbled edges; with red leather title-label lettered: | TOMMY TRIP |.

REFERENCE.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 4, No. 9.

This volume contains only the woodcuts for the First Edition of the work, which was published with the text the same year. They number eighty, and are printed three on a page, except p. [7], which has only two.

WOOD ENGRAVINGS

FROM

A

Pretty Book of Pictures

FOR

Little Masters and Misses,

OR

TOMMY TRIP'S

HISTORY of BEASTS and BIRDS,

DOG JOWLER, GIANT WOGLOG,

&c. &c.

NEWCASTLE:
Printed by *T. SAINT.*
1779.

No. 140. TITLE-PAGE OF BEWICK'S WOOD ENGRAVINGS FROM A PRETTY BOOK OF PICTURES; 1779.

The text of this work is assigned by Edwin Pearson, who issued a reprint in 1867, to Oliver Goldsmith, who is believed to have written it in 1765. It was first published in London in 1767, of course without Bewick's woodcuts. Atkinson, in his sketch of the life of Bewick (p. 7), says: "It is to this little book, which is exceedingly scarce, that we are indebted for his more finished and celebrated productions,

the History of Quadrupeds, and the British Birds." So popular was this book that in a few years it passed through fifteen editions, each of large numbers; but such was the usage to which it was subjected that scarcely a copy with the text remains.

BEWICK, THOMAS, *illustrator.*

THE LILLIPUTIAN MAGAZINE. London, *for T. Carnan,* 1783. [141]

Twentyfourmo.

Collation by Signatures: [A], 6 leaves (the first blank and lacking); B to M, each 6 leaves; N, 4 leaves; total 76 leaves.

Collation by Pagination: [1 blank leaf], pp. [i.]–[ii.];—[title] | THE | LILLIPUTIAN MAGAZINE: | OR, THE | Young GENTLEMAN and LADY'S | GOLDEN LIBRARY. | BEING | An Attempt to mend the World, to render the | Society of Man more amiable, and to eſtabliſh | the Plainneſs, Simplicity, Virtue, and Wiſdom | OF THE | GOLDEN AGE, | So much celebrated by the POETS and HISTORIANS. | [quotation] | LONDON: | Printed for T. CARNAN, Succeſſor to Mr. | J. NEWBERY, in St. Paul's Churchyard. | [Price One Shilling.] | MDCCLXXXIII. |, p. [iii.];—[blank], p. [iv.];—[preface], pp. [v.]–vi.;—[text in numerous parts, the first with heading] | [type-ornament rule] | A | DIALOGUE | BETWEEN | A GENTLEMAN and the AUTHOR. |, pp. [7]–149;— | FINIS. |, p. 149;—[publisher's advertisement, with heading] | BOOKS for the INSTRUCTION and | AMUSEMENT of CHILDREN. Printed | for T. CARNAN, Succeſſor to Mr. | J. NEWBERY, in St. PAUL'S | CHURCH-YARD, London. |, pp. [150]–[152].

Illustrations: 14 woodcuts by Thomas Bewick.

Condition: Size of leaf, 4⅝ × 3 inches. Bound in half brown calf.

Reference.

Thomson, *Catalogue* (Stephens, *Notes;* 1881), p. 5.

Pasted on the inside of the front cover is a printed label, as follows: "From the Bewick Collection of the Rev. Thomas Hugo, and described in 'The Bewick Collector,' No. (22)."

Saint and Slack of Newcastle published many similar books about this time.

BEWICK, THOMAS, *illustrator.* Æsop *and others.*

THE BEAUTIES OF ÆSOP AND OTHER FABULISTS. [London], *Printed in the year* 1786. [142]

Duodecimo.

Collation by Signatures: a, B to O, each 6 leaves; total 84 numbered leaves.

Collation by Pagination: [blank], p. [i.];—[woodcut], p. [ii.];—[title, as reproduced; *See* No. 142], p. [iii.];—[blank], p. [iv.];— | [type-ornament head-piece] | THE | PREFACE. |, pp. [v.]–viii.;—[contents], pp. [ix.]–xii.;— | [text in 12 parts, the first with heading] | [type-ornament head-piece] | THE | *BEAUTIES OF ÆSOP, &c.* | PART I. | OF | FILIAL OBEDIENCE. |, pp. [1]–156; — | FINIS. |, p. 156.

THE

BEAUTIES OF ÆSOP

AND

OTHER FABULISTS:

BEING

A COLLECTION OF FABLES

SELECTED FROM

ÆSOP, DODSLEY, GAY, &c.

FOR THE USE OF SCHOOLS.

Arranged under the following Heads,

FILIAL OBEDIENCE;	FRIENDSHIP, &c.
PRIDE AND SELF-CONCEIT.	ENVY AND ILL-NATURE,
ANGER AND REVENGE.	MODESTY & IMPUDENCE,
LYING AND DECEIT.	CONTENTMENT AND HUMILITY.
GRATITUDE AND INGRATITUDE,	MISCELLANEOUS AND POETICAL.
CRUELTY AND HUMANITY.	

With an Introductory DISCOURSE to each Class.

Designed to inftil into the Minds of Youth, a Love of Virtue and Hatred of Vice.———Adorned with CUTS.

Ask now the Beasts, and they shall teach thee; and the Fowls of the air, and they shall tell thee.
Or speak to the Earth, and it shall teach thee; and the Fishes of the sea shall declare unto thee.

Job's answer to Zophar, chap. 12.

PRINTED IN THE YEAR 1786,
And entered in the Hall-Book of the Stationer's Co.

No. 142. Title-page of The Beauties of Æsop and Other Fabulists; 1786.

Illustrations: 1 full-page woodcut and 11 woodcuts in the text, by Thomas Bewick.

Condition: Size of leaf, 6 9/16 × 3 7/8 inches. Bound in sprinkled calf. Page 3, probably containing a woodcut, and p. 4 are lacking.

A Third Edition of this book seems to have been printed at London in 1822.

BEWICK, THOMAS, *illustrator.* Consett, Matthew.

A TOUR THROUGH SWEDEN, SWEDISH-LAPLAND, FINLAND AND DENMARK. STOCKTON, *R. Christopher*, 1789. [143]

Quarto. First Edition.

COLLATION BY SIGNATURES: A, a, B to X, each 4 leaves; total 88 leaves.

COLLATION BY PAGINATION: [title] | A | TOUR | THROUGH | SWEDEN, SWEDISH-LAPLAND, FINLAND | AND | DENMARK. | *IN A SERIES OF LETTERS,* | ILLUSTRATED WITH ENGRAVINGS. | By MATTHEW CONSETT, Esq. | [printer's device] | *STOCKTON:* | Printed by R. CHRISTOPHER, for the Author, 1789. | And Sold by W. GOLDSMITH, Paternoster Row; and T. LEWIS, | Russell Street, Covent Garden, LONDON. | , recto of [A]; —[blank], verso of [A]; — | TO | Sir HENRY GEORGE LIDDELL, Bart. | , recto and verso of A 2; —[list of subscribers], recto of [A 3] to verso of [A 4]; —[contents], recto of a to recto of [a 4]; —[directions for placing the plates], verso of [a 4]; —[text, with heading] | A | TOUR | THROUGH | SWEDEN. | , pp. [1]–157; — | FINIS. | , p. 157. The number 142 is repeated in the pagination. Between pages 86 and 87 is an unnumbered leaf containing a full-page woodcut, the verso blank.

PLATES: Frontispiece and 6 plates, all copperplates, by Thomas Bewick; also a woodcut, with explanatory text, also by Bewick, representing a Lapland sledge, the verso blank, on recto of [M 4]; all as called for in the directions to the binder.

CONDITION: Size of leaf, 11 × 8¾ inches. Bound in sprinkled calf, gilt top, other edges uncut; by Bedford. The title-page is backed.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 8, No. 23; Thomson, *Life and Works of Thomas Bewick* (1882), p. 88.

In some copies the imprint on the title-page reads: "London: printed for . . . R. Christopher at Stockton, 1789," but the type and arrangement of the book as a whole are the same as that here described. A Second Edition appeared in 1815.

This is one of the very few works containing copperplate engravings by Bewick. Copperplate work was not his chief concern; yet in the coal certificates, of which there are many examples, in certain book-plates, in the work here described, and in the Kyloe Ox, interesting examples of his talent in this line of work may be noticed.

Bewick began engraving the coppers for this work toward the end of 1786. "These," says Thomson, "were undertaken for a small sum, and are not remarkable for brilliancy of execution, but are interesting as being favourable examples of Bewick's work on copper — a method he neither liked nor was familiar with. The workmanship, indeed, is very peculiar, for the prints are not like copper-plate work in the usual sense of the term. . . . The technique is bolder, freer, and less conventional, and more like careful etching than engraving, although the happy phrase which has been attached to them, 'wood engraving on copper,' describes them best."

The narrative was moulded into its present form from Consett's notes, not by the author himself, but by the Rev. J. Brewster.

An interesting notice of Consett's *Tour* may be found in Fox's *Synopsis of the Newcastle Museum*, 1827.

BEWICK, THOMAS.

A GENERAL HISTORY OF QUADRUPEDS. NEWCASTLE UPON TYNE, *S. Hodgson, R. Beilby, & T. Bewick*, 1790. [144]

Demy octavo. First Edition.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; A to Z, Aa to Ee, each 8 leaves; Ff, 4 leaves; total 232 numbered leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 144], p. [i.];—[blank], p. [ii.];—[advertisement], p. [iii.];—[index], pp. [iv.]–viii.;—[text], pp. [1]–456.

ILLUSTRATIONS: Vignette on the title-page, 200 woodcuts in the text, and 103 tail-pieces, by Thomas Bewick, the engraving on p. 98 being classed as a tail-piece.

CONDITION: Size of leaf, 8 7/16 × 5 5/16 inches. Bound in mouse-colored calf, sprinkled edges.

OTHER COPIES.

British Musuem; Newcastle-upon-Tyne Library (both sizes, including a thick-paper copy); Rylands; Hoe (both sizes; also copies of the 2d, 3d, 4th, 5th, and 7th editions).

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 45; Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 10, Nos. 26–29; Robinson, *Thomas Bewick: His Life and Times* (1887), pp. 83, 281; Thomson, *Life and Works of Thomas Bewick* (1882), pp. 81, 93; Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 8; Lowndes, 1 (1869): 168; Hugo, *Bewick Collector*, 1 (1866): 21, No. 46; also p. 178.

The publication of this book was considered by Bewick to be the "commencement of [his] wood engraving worthy of attention." In the copy here described the woodcuts on pp. 4 and 321 have been colored by hand, and that on p. 309 is partially colored.

Of this edition 1500 copies were printed on demy octavo and 100 on royal octavo. Of the large-paper edition four copies were printed on thick atlas vellum paper. The work is illustrated with 200 woodcuts, 103 tail-pieces, and a vignette on the title-page, the last being usually included in the number of tail-pieces. Many of these in this and the later editions are given in duplicate. Beilby, Bewick's partner, prepared the letterpress. The work was favorably received by the press and the public, as much on account of the unusual care which was known to have been bestowed on the subordinate parts of the book as on account of the correctness of the delineations and the great superiority of the woodcuts over any previously published work.

Bewick, in his *Memoir* (Memorial Edition, pp. 148–151), gives an interesting account of the inception of the work and its progress. From boyhood he had been unfavorably impressed with the figures of animals in school-books, especially of those of the "Three Hundred Animals" (perhaps Thomas Boreman's work by that name), which he thought he could depict much better. Accordingly work was begun November 15, 1785, the day on which his father died, when he began upon the figure of the Dromedary. Those of the Camel, Elephant, Mufflon-zebu, and Zebra next followed, the engraving being done in the evenings at home; and thus the work was continued until it was published.

A GENERAL

HISTORY

OF

QUADRUPEDS.

THE FIGURES ENGRAVED ON WOOD BY T. BEWICK.



NEWCASTLE UPON TYNE:

PRINTED BY AND FOR S. HODGSON, R. BEILBY, & T. BEWICK,
NEWCASTLE: SOLD BY THEM, BY G. G. J. &
J. ROBINSON, AND C. DILLY, LONDON.

1790.

No. 144. TITLE-PAGE OF BEWICK'S GENERAL HISTORY OF QUADRUPEDS; 1ST EDITION; 1790.

"Such animals as I knew," says he, "I drew from memory on the wood; others which I did not know were copied from Dr. Smellie's Abridgement of Buffon, and other naturalists, and also from the animals which were from time to time exhibited in shows. Of these last I made sketches first from memory, and then corrected and finished the drawings upon the wood from a second examination of the different animals. . . . While I was busied in drawing and cutting the figures of animals, . . . Mr. Beilby, being of a bookish or reading turn, proposed, in his evenings at home, to write or compile the descriptions."

BEWICK, THOMAS.

A GENERAL HISTORY OF QUADRUPEDS. NEWCASTLE UPON TYNE, *S. Hodgson, R. Beilby, & T. Bewick*, 1791. [145]

Demy octavo. Second Edition.

COLLATION BY SIGNATURES: a, 6 leaves (the first blank and lacking); A to Z, Aa to Gg, each 8 leaves; Hh, 2 leaves; total 248 numbered leaves. Leaf a 3 is wrongly marked a 2.

COLLATION BY PAGINATION: [1 blank leaf], [a]; —[title, as reproduced; *See* No. 145], p. [i.]; —[blank], p. [ii.]; —[advertisement], pp. [iii.]–[iv.]; —[index], pp. [v.]–x.; —[text], pp. [1]–483; —[blank], p. [484].

ILLUSTRATIONS: Vignette on the title-page, 212 woodcuts in the text, and 107 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8$\frac{9}{16}$ × 5$\frac{9}{16}$ inches. Bound in brown calf.

REFERENCES.

Robinson, *Thomas Bewick: His Life and Times* (1887), p. 282; Thomson, *Life and Works of Thomas Bewick* (1882), p. 176.

Of this edition, in which the work was enlarged with some rearrangement, 1500 copies were printed on demy octavo and 300 on royal octavo.

Sixteen new woodcuts were introduced, the most important being those of the Bats on pp. 474, 476, and 479. The plate of the Polar Bear was changed; in the First Edition the bear is represented as standing, in the Second as sitting. The plate of the Spotted Cavy was also changed.

"The first addition to the second edition is the Arabian Horse. The next are the Long-horned or Lancashire Breed and the Kyloe Ox. The latter animal is the same as that represented in Bewick's large copper-plate issued in 1790; it is executed with the greatest vigour and beauty. The characteristic Polar Bear is new, replacing the weak one of the first edition. Three new cuts are added among the dogs, the first being the Ban Dog, another remarkable example of Bewick's skill, the variety of tones and the manipulation of texture displaying everything that wood engraving can legitimately attain. The greyness of the Irish Greyhound is conveyed by dexterous use of delicate shade, while the third, of the Turnspit, is not nearly so clever, being stiff and ungraceful. The block of the Spotted Cavy at page 346 replaces a very poor one in the 1790 edition. The other new engravings are the Long-tailed Squirrel, the Short-eared and Long-eared Bats, and the Roussette. Various changes are also made in the titles of the figures."

A GENERAL

HISTORY

OF

QUADRUPEDS.

THE FIGURES ENGRAVED ON WOOD BY T. BEWICK.

THE SECOND EDITION.



NEWCASTLE UPON TYNE:

PRINTED BY AND FOR S. HODGSON, R. BEILBY, & T. BEWICK,
NEWCASTLE: SOLD BY THEM, BY G. G. J. &
J. ROBINSON, AND C. DILLY, LONDON.

1791.

[PRICE NINE SHILLINGS IN BOARDS.]

No. 145. TITLE-PAGE OF BEWICK'S GENERAL HISTORY OF QUADRUPEDS; 2D EDITION; 1791.

A GENERAL
HISTORY
OF
QUADRUPEDS.

THE FIGURES ENGRAVED ON WOOD BY T. BEWICK.

THE THIRD EDITION.



NEWCASTLE UPON TYNE:

PRINTED BY AND FOR S. HODGSON, R. BEILBY, & T. BEWICK,
NEWCASTLE: SOLD BY THEM, BY G. G. J. &
J. ROBINSON, & C. DILLY, LONDON.

1792.

[PRICE NINE SHILLINGS IN BOARDS.]

No. 146. Title-page of Bewick's General History of Quadrupeds; 3d Edition; 1792.

BEWICK, THOMAS.

A GENERAL HISTORY OF QUADRUPEDS. NEWCASTLE UPON TYNE, *S. Hodgson, R. Beilby, & T. Bewick*, 1792. [146]

Demy octavo. Third Edition.

COLLATION BY SIGNATURES: Identically the same as in No. 145, except that the blank leaf preceding the title-page is genuine.

COLLATION BY PAGINATION: Identically the same as in No. 145, except the title, as reproduced; *See* No. 146.

ILLUSTRATIONS: Identically the same as in No. 145.

CONDITION: Size of leaf, 8⅞ x 5¾ inches. Bound in the original marbled boards, uncut edges. With paper title-label lettered: | HISTORY | OF | *QUADRUPEDS.* | .

REFERENCES.

Robinson, *Thomas Bewick: His Life and Times* (1887), p. 282; Thomson, *Life and Works of Thomas Bewick* (1882), p. 178.

Of this edition the same number of copies were printed on royal octavo and demy octavo as of the Second Edition. It is almost a reprint of that edition, the only variations being the insertion of a note on p. 392 concerning the manufacture, by Mr. Burn of Newcastle, of hats from the fur of the mole, for which he had obtained a patent, and the variations in the order of some of the tail-pieces, different ones occurring on pp. 16, 80, 87, 94, 192, 194, 207, 236, 290, 344, 351, 357, 386, 391, 398, and 419, by which the repetitions in the first two editions were avoided.

BEWICK, THOMAS.

A GENERAL HISTORY OF QUADRUPEDS. NEWCASTLE UPON TYNE, *S. Hodgson, R. Beilby, and T. Bewick*, 1800. [147]

Royal octavo. Fourth Edition. Large-paper copy.

COLLATION BY SIGNATURES: a, 6 leaves; A to Z, Aa to Ii, each 8 leaves; Kk, 4 leaves; Ll, 2 leaves; 1 leaf, without signature-mark; total 269 leaves. Leaf a 3 is wrongly marked a 2.

COLLATION BY PAGINATION: [publishers' advertisement], recto of [a];—[blank], verso of [a];—[title] | A GENERAL | HISTORY | OF | QUADRUPEDS. | THE FIGURES ENGRAVED ON WOOD BY T. BEWICK. | *THE FOURTH EDITION.* | [vignette] | *NEWCASTLE UPON TYNE:* | PRINTED BY AND FOR S. HODGSON, R. BEILBY, AND T. BEWICK, | NEWCASTLE: SOLD BY THEM, BY G. G. & J. ROBINSON, | PATERNOSTER-ROW; AND J. MAWMAN, (SUCCES- | SOR TO MR DILLY) POULTRY, LONDON. | 1800. | *PRICE* 15*s.* | , p. [i.];—[blank], p. [ii.];—[advertisement], pp. [iii.]–[iv.];—[index], pp. [v.]–x.;—[text], pp. [1]–519;—[blank], p. [520];—[addenda], pp. [521]–525;—[errata], p. [526]. Page ix. is wrongly numbered xix.

ILLUSTRATIONS: Vignette on the title-page, 224 woodcuts in the text, and 109 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 10 x 6¼ inches. Bound in the original marbled boards, uncut edges.

REFERENCE.

Thomson, *Life and Works of Thomas Bewick* (1882), p. 178.

Of this edition 1000 copies were printed on demy octavo, 300 on royal octavo, and 230 on imperial octavo. This edition shows considerable improvement over the previous ones. To it were added 12 woodcuts in the text and 2 tail-pieces, and the Linnæan names of the animals were first introduced. Thomson says the new blocks added to this edition were "the Old English Road Horse, the Improved Cart Horse, the Heath Ram, the Cheviot Ram, the Tees Water Breed (of Sheep), the Improved Breed (of Sheep), the Sow of the Improved Breed, and the Chinese Sow; and the Spotted Hyena replaces a former poor cut." There were also several new tail-pieces, on pp. 34, 37, 171, 173, and 455.

"The 'Addenda' contain two cuts of rare animals sent to the Literary and Philosophical Society of Newcastle — the Wombach and an unnamed amphibious animal (the Ornithorhynchus) — both very poor engravings."

Some difference having arisen between Bewick, Beilby, and Hodgson on the publication of this edition, it was finally arranged that each should have one-third share. Beilby, retiring from business, sold his share to Mr. John Bell, bookseller of Newcastle, who introduced his name on the title-page of a portion of the edition. Beilby soon afterward sold his interest in the copyright and engravings to Bewick.

In 1804 an edition on royal octavo appeared at New York with the figures copied from Bewick's by Alexander Anderson.

BEWICK, THOMAS.

A GENERAL HISTORY OF QUADRUPEDS. NEWCASTLE UPON TYNE, *by Edward Walker, for T. Bewick and S. Hodgson*, 1807. [148]

Imperial octavo. Fifth Edition. Large-paper copy.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; a, 4 leaves; A to Z, 2A to 2Z, 3A to 3T, each 4 leaves; 3T (repeated), 3 leaves; total 268 numbered leaves.

COLLATION BY PAGINATION: [title] | A | GENERAL HISTORY | OF | QUADRUPEDS. | THE FIGURES ENGRAVED ON WOOD | BY | THOMAS BEWICK. | *THE FIFTH EDITION.* | [vignette] | *NEWCASTLE UPON TYNE:* | PRINTED BY EDWARD WALKER, FOR T. BEWICK AND S. HODGSON: | SOLD BY THEM, AND ALL BOOKSELLERS. | 1807. |, p. [i.];—[blank], p. [ii.];—[advertisement], pp. [iii.]–iv.;—[index], pp. [v.]–x.;—[errata], p. x.;—[text], pp. [1]–519;—[blank], p. [520];—[addenda], pp. [521]–525;—[publishers' advertisement], p. [526].

ILLUSTRATIONS: Vignette on the title-page, 225 woodcuts in the text, and 111 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 10⅝ × 7 inches. Bound in the original marbled boards, uncut edges.

REFERENCE.

Thomson, *Life and Works of Thomas Bewick* (1882), p. 215.

Copies of this edition were printed on both imperial octavo and demy octavo. It contains but one more woodcut, that of the Musk-Bull at p. 49, and three new tail-pieces, viz.: a Rainy Day, a Stag, and a Stage-coach, introduced at pp. 65, 142, and 251. This edition was set up from the Fourth, and so slavishly did the com-

positor follow the copy that the mistakes in the errata are printed alike in both editions. The Fourth Edition is printed with the long s(ſ), while that here described uses the modern form.

According to Thomson: "On May 13th, 1807, the fifth edition of the Quadrupeds was advertised for sale."

BEWICK, THOMAS.

A GENERAL HISTORY OF QUADRUPEDS. NEWCASTLE UPON TYNE, *by Edward Walker, for T. Bewick;* LONDON, *Longman, etc.*, 1811. [149]

Octavo. Sixth Edition.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; a, A to Z, 2A to 2Z, 3A to 3T, each 4 leaves; 3U, 3 leaves; total 268 numbered leaves.

COLLATION BY PAGINATION: [title] | A | GENERAL HISTORY | OF | QUADRUPEDS. | THE FIGURES ENGRAVED ON WOOD | BY | THOMAS BEWICK. | *THE SIXTH EDITION.* | [vignette] | *NEWCASTLE UPON TYNE:* | PRINTED BY EDWARD WALKER, FOR T. BEWICK, | AND LONGMAN, HURST, REES, ORME, AND BROWN, LONDON: | SOLD BY THEM, AND ALL BOOKSELLERS. | 1811. |, p. [i.]; —[blank], p. [ii.]; —[advertisement], pp. [iii.]–iv.; —[index], pp. [v.]–x.; —[text], pp. [1]–520; —[addenda], pp. [521]–525; —[publishers' advertisement], p. [526].

ILLUSTRATIONS: Vignette on the title-page, 226 woodcuts in the text, and 111 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8 15/16 × 5 5/8 inches. Bound in boards, uncut edges.

REFERENCE.

Thomson, *Life and Works of Thomas Bewick* (1882), p. 216.

This edition is an exact reprint of the Fifth, and was published only in demy octavo. It varies from the preceding only in the letterpress and arrangement of tail-pieces after p. 510, where, on account of the insertion of the footnote concerning Short-eared Bats, the text is rearranged from that point onward to p. 520.

BEWICK, THOMAS.

A GENERAL HISTORY OF QUADRUPEDS. NEWCASTLE UPON TYNE, *by Edw. Walker, for T. Bewick;* LONDON, *Longman, etc.*; YORK, *Wilson and Sons*, 1820. [150]

Imperial octavo. Seventh Edition. Large-paper copy.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks (the first blank and lacking); a, A to Z, 2A to 2Z, 3A to 3U, each 4 leaves; total 270 numbered leaves.

COLLATION BY PAGINATION: [1 blank leaf]; —[title] | A | GENERAL HISTORY | OF | QUADRUPEDS. | THE FIGURES ENGRAVED ON WOOD | BY | THOMAS BEWICK. | THE SEVENTH EDITION. | [vignette] | NEWCASTLE UPON TYNE: | PRINTED BY EDW. WALKER, | FOR T. BEWICK; LONGMAN, HURST, REES, ORME, AND BROWN, LONDON; | AND WILSON AND SONS, YORK. | 1820. |, p. [i.];

—[blank], p. [ii.];—[advertisement], pp. [iii.]–iv.;—[index], pp. [v.]–x.;—[text], pp. [1]–523;—[addenda], pp. [524]–528.

ILLUSTRATIONS: Vignette on the title-page, 226 woodcuts in the text, and 111 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 10 1/16 × 7 3/8 inches. Bound in half green straight-grained morocco, gilt top, other edges uncut.

REFERENCE.

Thomson, *Life and Works of Thomas Bewick* (1882), pp. 230, 231.

This edition, which was printed on imperial, royal, and demy octavo, does not materially differ from the Sixth, being the same as far as p. 410, except for the wood-cut at the end of the index.

"After this the order is changed slightly, the Beaver being placed before the Rats; the Musquash, a new cut and description, coming between these. The block of the Mouse, which was becoming worn and is really a poor example of Bewick's art, was replaced in 1820 by another, which, though more formal, is in some respects a better design, but the hardness in the outlines is a little objectionable." Of the new tail-pieces, the most striking is the head of a Hippopotamus on p. 185.

Mr. Beilby, who wrote the descriptions in this work, died January 4, 1817, in the seventy-fourth year of his age.

BEWICK, THOMAS.

A GENERAL HISTORY OF QUADRUPEDS. NEWCASTLE UPON TYNE, *by Edw. Walker, for T. Bewick, and Son;* LONDON, *Longman and Co.;* YORK, *Wilson and Sons,* 1824. [151]

Octavo. Eighth Edition.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; a, A to Z, 2A to 2Z, 3A to 3T, each 4 leaves; 3U, 3 leaves; total 268 numbered leaves.

COLLATION BY PAGINATION: [title] | A | GENERAL HISTORY | OF | QUADRUPEDS. | THE FIGURES ENGRAVED ON WOOD | BY | THOMAS BEWICK. | THE EIGHTH EDITION. | [vignette] | NEWCASTLE UPON TYNE: | PRINTED BY EDW. WALKER, | FOR T. BEWICK, AND SON; LONGMAN AND CO. LONDON; | AND WILSON AND SONS, YORK. | 1824. |, p. [i.];—[blank], p. [ii.];—[advertisement], pp. [iii.]–iv.;—[index], pp. [v.]–x.;—[text], pp. [1]–522;—[addenda], pp. 523–526.

ILLUSTRATIONS: Vignette on the title-page, 226 woodcuts in the text, and 108 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8 7/8 × 5 1/2 inches. Bound in the original drab boards, uncut edges. With paper title-label lettered: | BEWICK'S | HISTORY OF | Quadrupeds. | DEMY PAPER. | *Price* £1 1s. |, the whole enclosed by a type-ornament border.

This edition is similar in every respect to the one preceding it.

THE

HIVE

OF

MODERN LITERATURE:

A COLLECTION OF

ESSAYS, NARRATIVES, ALLEGORIES, AND INSTRUCTIVE COMPOSITIONS;

CALCULATED TO INSTIL INTO THE YOUTHFUL MIND THE PRINCIPLES OF MORALITY, FRIENDSHIP, HONOUR, TRUTH, JUSTICE, AND THE OTHER VIRTUOUS DISPOSITIONS, WHICH FORTIFY IT AGAINST THE ALLUREMENTS OF VICE AND YOUTHFUL PROPENSITIES, TOO APT TO GROW INTO INCURABLE HABITS.



NEWCASTLE:

PRINTED FOR S. HODGSON, AND G. G. AND J. ROBINSON, PATERNOSTER-ROW, LONDON.

No. 152. Title-page of Hodgson's Hive of Modern Literature; 1st Edition; [1795].

BEWICK, THOMAS, *illustrator.* [Hodgson, Solomon.]

THE HIVE OF MODERN LITERATURE. NEWCASTLE, *for S. Hodgſon, and G. G. and J. Robinſon,* [1795]. [152]

Duodecimo. First Edition.

COLLATION BY SIGNATURES: A, 4 leaves; A (repeated), B to Z, Aa, each 6 leaves; total 148 numbered leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 152], p. [i.]; —[blank], p. [ii.]; —[preface], pp. [iii.]–iv.; —[index], pp. [v.]–vii.; —[publishers' advertisement, with heading] | *Books, publiſhed by* S. Hodgſon, *Newcaſtle; and* G. G. | & J. Robinſon, *Paternoſter-Row, London* |, p. [viii.]; —[text], pp. [1]–287; —[blank], p. [288].

ILLUSTRATIONS: Vignette on the title-page, 2 woodcuts in the text, at pp. 83 and 90, and 1 tail-piece, at p. iv., all by Thomas Bewick.

CONDITION: Size of leaf, 6¾ × 3⅞ inches. Bound in green straight-grained morocco, gilt edges; by Bedford.

This is the First Edition of this well-known book, afterward published as *The Hive of Ancient & Modern Literature* (our next number), with numerous illustrations by Bewick and Clennell. This work has the celebrated cut of a beehive on the title-page.

BEWICK, THOMAS, *illustrator.* **Hodgson, Solomon.**

THE HIVE OF ANCIENT & MODERN LITERATURE. NEWCASTLE, *S. Hodgson,* 1812. [153]

Duodecimo. Fourth Edition.

COLLATION BY SIGNATURES: a, 4 leaves; A to Z, Aa to Ee, each 6 leaves; Ff, 2 leaves (the last blank and lacking); total 174 numbered leaves.

COLLATION BY PAGINATION: [title] | THE | HIVE | OF | ANCIENT & MODERN LITERATURE: | A COLLECTION OF | *Eſſays, Narratives, Allegories, and inſtructive* | *Compoſitions.* | SELECTED BY THE LATE SOL. HODGSON. | THE FOURTH EDITION, | EMBELLISHED WITH A NUMBER OF ENGRAVINGS ON WOOD, BY | T. BEWICK AND L. CLENNELL, BOTH OF NEWCASTLE. | [vignette] | NEWCASTLE: | PRINTED BY AND FOR S. HODGSON, AND THE BOOK- | SELLERS IN GENERAL. | 1812. |, p. [i.]; —[blank], p. [ii.]; —[preface], pp. [iii.]–iv.; —[contents], pp. [v.]–vii.; —[blank], p. [viii.]; —[text], pp. [1]–338; —[1 blank leaf], [Ff 2].

ILLUSTRATIONS: Vignette on the title-page, 30 woodcuts, and 42 tail-pieces, by Thomas Bewick and Luke Clennell.

CONDITION: Size of leaf, 7⅛ × 4⅝₁₆ inches. Bound in light polished calf, yellow edges; by Pickering.

REFERENCES.

Hugo, *Bewick Collector,* 1 (1866): 485, No. 3593; same, *Supplement* (1868), p. 70, No. 4238.

The First Edition of this work appeared in 1795, without date, and under the title of *The Hive of Modern Literature* (our No. 152). In the Second Edition (1799) the title was changed to correspond to that of the work here described. The Third Edition (1806) contained fourteen cuts by Bewick and many by his pupil Luke Clennell.

The work is composed of selections made by Mr. Solomon Hodgson of Newcastle. The illustrations by Bewick, only three or four in the First Edition, were increased to thirty in the edition here described. Hugo gives an "analysis" of a portion of the engravings.

The plates were issued separately in 1805 in two different editions: one with a title-page and 12 leaves, having two cuts on each leaf; the other with a title-page and 15 leaves, with two cuts on leaves 1 to 11, and four on leaves 12 to 15; both editions being printed on one side of the leaf only.

BEWICK, THOMAS.

HISTORY OF BRITISH BIRDS. NEWCASTLE, by *Sol. Hodgſon, for Beilby & Bewick*, 1797–1804. 2 vols., demy octavo, viz.: [154]

VOL. 1. 1797.

COLLATION BY SIGNATURES: a, b, each 8 leaves (the last lacking); B to Y, each 8 leaves; total 184 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 154], p. [i.];—[blank], p. [ii.];—[preface, dated] | NEWCASTLE UPON TYNE, *September*, 1797. |, pp. [iii.]–vi.;—[introduction and contents], pp. [vii.]–xxx.;—[half-title], p. [xxxi.];—[blank], p. [xxxii.];—[text, with heading] | BRITISH BIRDS. |, pp. [1]–335;—[publisher's advertisement] | *In the Preſs, and ſpeedily will be publiſhed,* | THE FOURTH EDITION OF | *A GENERAL HISTORY* | OF | QUADRUPEDS. | THE FIGURES ENGRAVEN ON WOOD BY T. BEWICK. | *NEWCASTLE UPON TYNE:* | PRINTED BY AND FOR S. HODGSON, R. BEILBY, & T. BEWICK, NEW- | CASTLE: SOLD BY THEM, BY G. G. & J. RO- | BINSON, & C. DILLY, LONDON. |, p. [336].

ILLUSTRATIONS: Vignette on the title-page, 117 woodcuts, 3 head-pieces, and 87 tail-pieces, by Thomas Bewick.

VOL. 2. 1804.

COLLATION BY SIGNATURES: a, 2 leaves; b, c, A to Z, Aa to Zz, 3 A to 3 D, each 4 leaves; total 210 numbered leaves. Leaves E 2, P 2, and Cc 2 have no signature-marks.

COLLATION BY PAGINATION: [title] | HISTORY | OF | BRITISH BIRDS. | THE FIGURES ENGRAVED ON WOOD BY T. BEWICK. | VOL. II. | CONTAINING THE | *HISTORY AND DESCRIPTION OF WATER BIRDS.* | [vignette] | *NEWCASTLE:* | PRINTED BY EDWARD WALKER, FOR T. BEWICK: SOLD BY HIM, AND | LONGMAN AND REES, LONDON. | [*Price 12 s. in Boards.*] | 1804. |, p. [i.];—[blank], p. [ii.];—| *ADVERTISEMENT.* | [signed] | *THOMAS BEWICK.* | [dated] | Newcastle upon Tyne, | July 3, 1804. |, pp. [iii.]–iv.;—[introduction and contents], pp. [v.]–xx.;—[text, with heading] | BRITISH BIRDS. |, pp. [1]–400.

ILLUSTRATIONS: Vignette on the title-page, 101 woodcuts, 3 head-pieces, and 135 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8 1/16 × 5 7/16 inches. Bound in sprinkled calf, gilt tops, other edges uncut; by Tout. The half-title to Vol. 1 (p. xxxi.) is lacking. With the *Supplement to the History of British Birds*, 1821 (our No. 160) bound in: Part 1 at the end of Vol. 1, and Part 2 at the end of Vol. 2. Also the *Addenda* (our No. 162), bound in at the end of Vol. 2.

HISTORY

OF

BRITISH BIRDS.

THE FIGURES ENGRAVED ON WOOD BY T. BEWICK.

VOL. I.

CONTAINING THE

HISTORY AND DESCRIPTION OF LAND BIRDS.



NEWCASTLE:

PRINTED BY SOL. HODGSON, FOR BEILBY & BEWICK: SOLD BY THEM, AND G. G. AND J. ROBINSON, LONDON.

[*Price* 10*s.* 6*d. in Boards.*]

1797.

No. 154. TITLE-PAGE OF BEWICK'S HISTORY OF BRITISH BIRDS, VOL. I; 1ST EDITION, 1ST IMPRESSION; 1797.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 24, No. 76; Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 14; Lowndes, 1 (1869): 168; Hugo, *Bewick Collector*, 1 (1866): 40, No. 99; Jackson, *Treatise on Wood Engraving* (1861), p. 490.

The First Edition, First Impression.

Of the first volume of this edition the First Impression consisted of 24 copies printed on imperial octavo, 850 on thick and thin royal octavo, and 1000 on demy octavo paper. It is illustrated with 117 figures of birds, 87 tail-pieces, 3 head-pieces, and a vignette on the title-page.

Volume 2 is illustrated with 101 figures of birds and 135 tail-pieces. Of this volume the number of copies printed and their sizes correspond with those of the first volume.

After the work was printed Bewick became aware that the nakedness of a prominent part of the tail-piece on p. 285 was indelicate, and one of his apprentices was set to work to obliterate it by blackening it over with ink. Only a few copies exist which were not so treated. This woodcut was materially altered by reëngraving a portion of the block whereby the most indelicate part is taken away. In this state, and therefore not inked, it appears in the Second and later editions.

The Second Impression (our next number), of 207 copies on imperial octavo, 669 on royal octavo, and 650 on demy octavo was printed in 1798, but still dated 1797. Differences are observable in different copies. Some copies of the First Impression have (*a*) the back of the last leaf blank; (*b*) an advertisement of the Third Edition of the Quadrupeds; and (*c*) an advertisement of the Fourth Edition of the Quadrupeds, as in the copy here described. In some copies of the same impression the plate of the Sea Eagle has (*a*) | Wycliffe | 1791 | on the block; (*b*) others have the plate without this inscription, as in the copy here described. Other variations are also known, the causes for which are explained in Jackson's *Treatise on Wood Engraving* (Second Edition, London, 1861, p. 508), as follows:

"When any of his [Bewick's] works were in the press, the first thing he did each morning, after calling at his own shop, was to proceed to the printer's to see what progress they were making, and to give directions to the pressmen about printing the cuts." It was during these visits that alterations were made.

Jackson (p. 497) gives an extended notice of Bewick's engravings for this work, with a list of those engraved by Clennell and others.

Among other variations by which the Second Impression of the first volume can be distinguished from the First Impression may be named the difference in the woodcut of the Magpie on p. 75. In the First Impression it has a decayed stick with two branches; in the Second Impression one of these branches has disappeared. In all subsequent impressions the branches are removed altogether, and a lighter foreground is substituted.

The Second Impression of Vol. 1 is a close reprint of the First. It may, however, also be distinguished from it by the endings of the last lines on the following pages, those of the Second Impression being in parentheses:

Page 13, "ex-" ("breaſt"); p. 21, "the" ("quills"); p. 37, "thighs" ("pale"); p. 43, "inſignifi-" ("inſignificant"); p. 71, "oc-" ("to"); p. 81, "ab-" ("abſence"); p. 85, "it" ("ſize"); p. 107, "turn-" ("diſpo-"); p. 121, "outer-" ("ſpotted"); p. 125, "co-" ("colour;"); p. 133, "prime" ("of"); p. 151, "hardly" ("diſco-"); p. 155, "ſpread" ("out"); p. 167, "mid-" ("middle"); p. 183, "the" ("curved."); p. 205, "the" ("inward"); p. 215, "dir-" ("of a"); p. 225, "change" ("tem-"); p. 227, "alter-" ("marked"); p. 233, "bel-" ("belly"); p. 235, "with a" ("movements,"); p. 291, "told," ("part"); p. 299, "clap" ("and"); p. 305, "female" ("on"); p. 309, "or" ("lays"); p. 315, "im-" ("ſin-").

There is a copy in the present collection on royal octavo (size of leaf, 8⅞ × 5¹¹⁄₁₆ inches; bound in green morocco, gilt edges, by Upham & Beet), which differs from the copy here described in the following particulars: title-page of Vol. 1, line 11, reads: | [*Price 15s. in Boards.*] |; the cut of the Sea Eagle has | Wycliffe | 1791 |; and Vol. 2 has "VOL. II. †" preceding the signature-marks, instead of "VOL. II.".

This is Bewick's most important work. The letterpress of the first volume was written by Beilby, of the second volume by Bewick himself, the partnership between them having terminated after the publication of the first volume.

BEWICK, THOMAS.

HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Sol. Hodgſon, for Beilby & Bewick*, 1797–1804. 2 vols., imperial octavo, viz.: [154 A]

VOL. 1. 1797.

COLLATION BY SIGNATURES: a, b, B to Y, each 8 leaves; total 184 leaves. Leaf C 3 is wrongly marked C 4.

COLLATION BY PAGINATION: [title] | HISTORY | OF | BRITISH BIRDS. | *The Figures engraven on Wood by T. Bewick.* | VOL. I. | CONTAINING THE | *HISTORY AND DESCRIPTION OF LAND BIRDS.* | [vignette] | *NEWCASTLE:* | PRINTED BY SOL. HODGSON, FOR BEILBY & BEWICK: SOLD BY THEM, | AND G. G. AND J. ROBINSON, LONDON. | [*Price One Guinea in Boards.*] | 1797. |, p. [i.]; — the remainder identically the same as in No. 154.

VOL. 2. 1804.

COLLATION BY SIGNATURES: Identically the same as in No. 154.

COLLATION BY PAGINATION: Identically the same as in No. 154, except line 11 of the title-page, which reads: | [*Price 1l. 4s. in Boards.*] |.

ILLUSTRATIONS: Identically the same as in No. 154.

CONDITION: Size of leaf, 9¾ × 6¹¹⁄₁₆ inches. Bound in green straight-grained morocco, gilt edges; by Zaehnsdorf. The half-title of Vol. 1 has been inserted before the title-page by the binder. With the *Supplement to the History of British Birds*, 1820 (our No. 160), bound in: Part 1 at the end of Vol. 1, and Part 2 at the end of Vol. 2, the title-page of the latter lacking.

The First Edition, Second Impression. Largest-paper copy.

BEWICK, THOMAS.

HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Edward Walker, for T. Bewick,* 1804. 2 vols., royal octavo, viz.: [155]

VOL. 1.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks (the first blank and lacking); a to d, each 4 leaves; E, 2 leaves; F to Z, 2A to 2Z, 3A, 3B, each 4 leaves; 3C, 2 leaves; total 194 numbered leaves.

COLLATION BY PAGINATION: [1 blank leaf];—[title] | HISTORY | OF | BRITISH BIRDS. | THE FIGURES ENGRAVED ON WOOD BY T. BEWICK. | VOL. I. | CONTAINING THE | *HISTORY AND DESCRIPTION OF LAND BIRDS.* | [vignette] | *NEWCASTLE:* | PRINTED BY EDWARD WALKER, FOR T. BEWICK: SOLD BY HIM, AND | LONGMAN AND REES LONDON. | 1804. |, p. [i.];—[blank], p. [ii.];—[preface and introduction], pp. [iii.]–xxviii.;—| AN | EXPLANATION | OF THE | TECHNICAL TERMS USED IN THIS WORK: | TO WHICH ARE SUBJOINED | SOME OF THOSE USED BY LINNÆUS AND OTHER ORNITHOLO- | GISTS, DESCRIPTIVE OF THE PARTICULAR PARTS | PECULIAR TO SOME SPECIES. |, pp. [xxix.]–xxxiv.;—[contents], pp. [xxxv.]–xxxviii.;—[text], pp. [39]–386.

ILLUSTRATIONS: Vignette on the title-page, 3 head-pieces, 10 explanatory cuts, 120 woodcuts, and 104 tail-pieces, by Thomas Bewick.

VOL. 2.

COLLATION BY SIGNATURES: a, 2 leaves; b, c, A to Z, Aa to Zz, 3A to 3D, each 4 leaves; total 210 numbered leaves.

COLLATION BY PAGINATION: [title] | [4 lines] | VOL. II. | CONTAINING THE | *HISTORY AND DESCRIPTION OF WATER BIRDS.* | [vignette] | *NEWCASTLE:* | PRINTED BY EDWARD WALKER, FOR T. BEWICK: SOLD BY HIM, AND | LONGMAN AND REES, LONDON. | [*Price* 18*s. in Boards.*] | 1804. |, p. [i.];—[blank], p. [ii.];—[advertisement, introduction, and contents], pp. [iii.]–xx.;—[text], pp. [1]–400.

ILLUSTRATIONS: Vignette on the title-page, 3 head-pieces, 101 woodcuts, and 135 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 9 1/16 × 5 9/16 inches. Bound in sprinkled calf, sprinkled edges.

REFERENCE.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 26, No. 80.

This copy is *not* the Second Edition of the entire work. Vol. 2 is of the First Edition of the Water Birds, and the date 1804 is correct as regards that volume.

"Concerning the first volume, however, considerable doubt exists as to the correct date of publication. As we have already seen, the first edition of this volume was published in 1797, and Bewick himself tells us that the second edition was in the press in 1805. [See his *Memoir* (1862), p. 341.] This proves that there was no new edition of the land birds published in 1804, and therefore that date as regards this volume is misleading. Mr. D. C. Thomson in his life and works of Bewick (p. 191) tells us that 'The first volumes of the Birds, which bear the date of 1804, are simply second (1805) editions with a different title-page.' If however we compare the first volume here described with the corresponding volume of the 1805 edition

we find that they differ considerably. The difference in the type and the order of pagination proves that they were not printed at the same time; while the fact that the volume dated 1804 contains the figures of the 'Peregrine Falcon' and the 'Second Pied Flycatcher,' neither of which appears in the second (1805) or third (1809) editions, points to the date as being later than 1809. Compared with the fourth (1816) edition, we find that though our volume contains exactly the same birds and is paged after the same manner, viz., Roman figures carried on by Arabic (i. . . . xxxviii., 39 . . .), it is clearly not a *bona fide* copy of that edition. The type and size of paper are different, the fourth edition being printed on demy 8vo only. Another distinction is the misspelling of Nutcracker (Nutcraker) in the contents of the (so-called) 1804 volume. On the whole it might seem that the volume was specially printed after 1809 in order to pair with, and help the sale of, surplus copies of the first edition (1804) of volume two."

BEWICK, THOMAS.

A HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Edward Walker, for T. Bewick*, 1805. 2 vols., royal octavo, viz. : [156]

VOL. 1.

COLLATION BY SIGNATURES: a to d, each 4 leaves; e, 3 leaves; B to Z, 2A to 2X, each 4 leaves; 2Y, 1 leaf; total 192 numbered leaves.

COLLATION BY PAGINATION: [title] | A | HISTORY | OF | BRITISH BIRDS. | THE FIGURES ENGRAVED ON WOOD BY T. BEWICK. | VOL. I. | CONTAINING THE | *HISTORY AND DESCRIPTION OF LAND BIRDS.* | [vignette] | *NEWCASTLE:* | PRINTED BY EDWARD WALKER, FOR T. BEWICK: SOLD BY HIM, AND | LONGMAN AND REES, LONDON. | 1805. |, p. [i.]; — [blank], p. [ii.]; — [preface, introduction, explanation of technical terms, and contents], pp. [iii.]–xxxviii.; — [text], pp. [1]–346.

ILLUSTRATIONS: Vignette on the title-page, 3 head-pieces, 10 explanatory cuts, 118 woodcuts, and 102 tail-pieces, by Thomas Bewick.

VOL. 2.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks (the first blank and lacking); a, 2 leaves; b, c, A to Z, 2A to 2Z, 3A to 3D, each 4 leaves; total 212 numbered leaves. Leaves E2, P2, and 2C 2 have no signature-marks; and 3C 2 is wrongly marked 3Z 2.

COLLATION BY PAGINATION: [1 blank leaf]; — [title] | [5 lines] | VOL. II. | CONTAINING THE | *HISTORY AND DESCRIPTION OF WATER BIRDS.* | [vignette] | [4 lines] |, p. [i.]; — [blank], p. [ii.]; — [preface, signed] | *Thomas Bewick* [facsimile signature] | [dated] | *Newcastle upon Tyne, December*, 1805. |, pp. [iii.]–vi.; — [errata], p. vi.; — | INTRODUCTION | TO THE | *HISTORY OF BRITISH WATER BIRDS.* |, pp. [vii.]–xviii.; — | CONTENTS OF THE SECOND VOLUME. |, pp. [xix.]–xxii.; — [text, with heading] | BRITISH BIRDS. |, pp. [1]–400.

ILLUSTRATIONS: Vignette on the title-page, 102 woodcuts, 3 head-pieces, and 132 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 9⅝ × 5¾ inches. Bound in light polished calf, gilt edges; by Zaehnsdorf.

REFERENCE.

Thomson, *Life and Works of Thomas Bewick* (1882), p. 213.

Copies of this, the Second Edition, were issued in imperial and royal octavo. Bewick himself regarded this as superior to the previous edition. In the first volume of this edition were added the figure of the Grey Linnet at p. 176, and 7 tail-pieces, on pp. 17, 70, 173, 211, 228, 300, and 312. In Vol. 2 the Swan Goose was added at p. 281.

BEWICK, THOMAS.

A HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Edward Walker, for T. Bewick*, 1809. 2 vols., octavo, viz.: [157]

VOL. 1.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; A to Z, 2A to 2S, each 4 leaves (the last blank and lacking); total 166 leaves. Leaf P has no signature-mark.

COLLATION BY PAGINATION: [publisher's advertisement], recto of first leaf; — [blank], verso of first leaf; — [title] | A | HISTORY | OF | BRITISH BIRDS. | THE FIGURES ENGRAVED ON WOOD BY T. BEWICK. | PART I. | CONTAINING THE | *HISTORY AND DESCRIPTION OF LAND BIRDS.* | [vignette] | *NEWCASTLE:* | PRINTED BY EDWARD WALKER, FOR T. BEWICK: SOLD BY HIM, AND | LONGMAN AND CO. LONDON. | 1809. |, p. [i.]; — [blank], p. [ii.]; — [preface, introduction, explanation of technical terms, contents of the first part, and contents of the second part], pp. [iii.]–xlii.; — [text], pp. [43]–327; — [woodcut], p. [328]; — [1 blank leaf], [2S$_4$].

ILLUSTRATIONS: Vignette on the title-page, 115 woodcuts, 10 explanatory cuts, 4 head-pieces, and 95 tail-pieces, by Thomas Bewick.

VOL. 2.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks (the first blank and lacking); A to Z, 2A to 2Y, each 4 leaves (the last blank and lacking); total 182 leaves. Leaves E 2, N 2, Q 2, 2C 2, 2K 2, and 2T 2 have no signature-marks.

COLLATION BY PAGINATION: [1 blank leaf]; — [title] | [5 lines] | PART II. | CONTAINING THE | *HISTORY AND DESCRIPTION OF WATER BIRDS.* | [vignette] | [4 lines] |, p. [i.]; — [blank], p. [ii.]; — [preface and introduction], pp. [iii.]–xviii.; — [text], pp. [19]–360; — [1 blank leaf], [2Y$_4$].

ILLUSTRATIONS: Vignette on the title-page, 2 explanatory woodcuts in the text, 102 woodcuts, 2 head-pieces, and 125 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8$\frac{1}{16}$ × 4$\frac{15}{16}$ inches. Bound in sprinkled calf, gilt edges; by Kaufmann.

REFERENCE.

Thomson, *Catalogue* (Stephens, *Notes*; 1881), pp. 15, 29.

In this, the Third Edition, the signature-marks (in Part 2) instead of being preceded by the usual "VOL. II." have a period before the letter, thus: ".A," ".B," etc.

This edition was printed in octavo. It is much esteemed, as the soft spongy

nature of the paper rendered it capable of receiving better impressions of the woodcuts than the paper previously employed. It is the first edition to contain Bonfellow's plan and description of decoys for wild-fowl.

The title-pages are marked "PART I." and "PART II." instead of "VOL. I." and "VOL. II." They thus form one book and are usually bound together.

The advertising leaf before the title-page reads as follows: "Lately was published, Vol. First of the History of British Birds. The figures engraved on wood by T. Bewick. Sold by R. Beilby and T. Bewick, Newcastle; and by G. G. & J. Robinson, London. Price, on fine Wire-wove Imperial, Hot-preſſed, £1. 1*s*. On Ditto Ditto Royal, Ditto, 15*s*. On Ditto Ditto, Ditto, 13*s*. On Ditto Ditto Demy, 10*s*. 6*d*." This leaf may have been supplied from another edition.

BEWICK, THOMAS.

A HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Edward Walker, for T. Bewick*, 1821. 2 vols., royal octavo, viz.: [158]

VOL. I.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; A to D, each 4 leaves; E, 3 leaves; F to Z, 2A to 2S, each 4 leaves; 1 leaf, without signature-mark; B to G, each 4 leaves; H, 1 leaf; total 190 leaves. Leaves N2 and 2 A2 have no signature-marks.

COLLATION BY PAGINATION: [title] | A | HISTORY | OF | BRITISH BIRDS. | THE FIGURES ENGRAVED ON WOOD BY T. BEWICK. | VOL. I. | CONTAINING THE | *HISTORY AND DESCRIPTION OF LAND BIRDS*; | AND | A SUPPLEMENT, WITH ADDITIONAL FIGURES. | [vignette] | NEWCASTLE: | PRINTED BY EDWARD WALKER, PILGRIM STREET, | FOR T. BEWICK: SOLD BY HIM, AND E. CHARNLEY, NEWCASTLE; | AND LONGMAN AND CO. LONDON. | 1821. |, p. [i.]; —[blank], p. [ii.]; —[preface, introduction, and explanation of technical terms], pp. [iii.]–xxxiv.; — | A METHOD | OF | DATING DEAD GAME. |, pp. [xxxv.]–xxxvi.; —[contents], pp. [xxxvii.]–xl.; —[text], pp. [43]–330. | A | SUPPLEMENT | TO THE | HISTORY | OF | BRITISH BIRDS. | THE FIGURES ENGRAVED ON WOOD BY T. BEWICK. | PART I. | CONTAINING THE | *HISTORY AND DESCRIPTION OF LAND BIRDS*. | [vignette] | NEWCASTLE: | PRINTED BY EDWARD WALKER, PILGRIM-STREET, | FOR T. BEWICK: SOLD BY HIM, AND E. CHARNLEY, NEWCASTLE; | AND LONGMAN AND CO., LONDON. | 1821. |, p. [i.]; —[blank], p. [ii.]; —[text, with heading] | A | SUPPLEMENT | TO THE | HISTORY | OF | British Land Birds. |, pp. [3]–50; —| CONTENTS OF THE SUPPLEMENT | TO THE | *BRITISH LAND BIRDS*. |, p. [51]; —[blank], p. [52]. The numbers xli. and xlii., apparently omitted in the first pagination, may possibly be a half-title.

ILLUSTRATIONS: 2 title-page vignettes, 12 explanatory cuts, 141 woodcuts, 4 head-pieces, and 109 tail-pieces, by Thomas Bewick.

VOL. 2.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; A, B, each 4 leaves; *B, 2 leaves; C to Z, 2A to 2X, each 4 leaves; 2Y, 3 leaves; 1 leaf, without sig-

nature-mark; B to G, each 4 leaves; total 207 numbered leaves. Leaves E2, F2, G2, and 2T 2 have no signature-marks.

COLLATION BY PAGINATION: [title] | [5 lines] | VOL. II. | CONTAINING THE | *HISTORY* | *AND DESCRIPTION OF WATER BIRDS*; | [2 lines] | [vignette] | [5 lines] | , p. [i.]; — [blank], p. [ii.]; — | THE PREFACE. | [signed] | *Thomas Bewick* [facsimile signature] | [dated] | *Newcastle upon Tyne, December*, 1805. | , pp. [iii.]–vi.; — [introduction and contents], pp. [vii.]–xxii.; — [text], pp. [19]–360.

| A | SUPPLEMENT | TO THE | HISTORY | OF | BRITISH | BIRDS. | THE FIGURES ENGRAVED ON WOOD BY T. BEWICK. | PART II. | CONTAINING THE | *HISTORY AND DESCRIPTION OF WATER BIRDS.* | [vignette] | NEWCASTLE: | PRINTED BY EDWARD WALKER, PILGRIM-STREET, | FOR T. BEWICK: SOLD BY HIM, AND E. CHARNLEY, NEWCASTLE; | AND LONGMAN AND CO., LONDON. | 1821. |, p. [i.]; — [blank], p. [ii.]; — [text, with heading] | A | SUPPLEMENT | TO THE | HISTORY | OF | British Water Birds. | , pp. [3]–49; — | CONTENTS OF THE SUPPLEMENT | TO THE | *BRITISH WATER BIRDS.* | , p. [50]. Page ix. is wrongly numbered xi.; 25 is 52; and the numbers 19 to 22 are repeated in the first pagination.

ILLUSTRATIONS: 2 title-page vignettes, 3 head-pieces, 2 woodcuts in the text, 124 woodcuts, and 130 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 10¼ × 6¾ inches. Bound in green crushed levant morocco, gilt top, other edges uncut; by Zaehnsdorf.

Large-paper copy.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 28, No. 87; Thomson, *Life and Works of Thomas Bewick* (1882), p. 239.

To this, the Fifth Edition, was added the Supplement (our No. 159) of 102 pages containing additional letterpress and cuts of birds. This edition contains the same woodcuts as the Fourth Edition.

BEWICK, THOMAS.

A SUPPLEMENT TO THE HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Edward Walker, for T. Bewick*, 1821. 2 vols. in one, imperial octavo, viz.: [159]

VOL. 1.

COLLATION BY SIGNATURES: [A], 1 leaf; B to G, each 4 leaves; H, 1 leaf; total 26 leaves. Leaf C 2 is wrongly marked C.

COLLATION BY PAGINATION: Identically the same as the *Supplement* in No. 158, Vol. 1.

ILLUSTRATIONS: Vignette on the title-page, 21 woodcuts, and 21 tail-pieces, by Thomas Bewick.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves (the first blank and lacking); B to G, each 4 leaves; total 26 numbered leaves.

COLLATION BY PAGINATION: Identically the same as the *Supplement* in No. 158, Vol. 2.

ILLUSTRATIONS: Vignette on the title-page, 21 woodcuts, and 18 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 10½ × 6 15/16 inches. Bound in half blue crushed levant morocco, gilt top, other edges uncut; by Matthews.

REFERENCE.

Thomson, *Life and Works of Thomas Bewick* (1882), p. 239.

This Supplement was appended to the Fifth Edition. It was published separately, and in three sizes: imperial, royal, and demy octavo.

BEWICK, THOMAS.

A SUPPLEMENT TO THE HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Edward Walker, for T. Bewick*, 1821. 2 parts, demy octavo, viz.: [160]

PART 1.

COLLATION BY SIGNATURES: [A], 2 leaves (the first blank and lacking); B to G, each 4 leaves; total 26 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A];—[title, same as for the *Supplement* in No. 158, Vol. 1], recto of [A 2];—[blank], verso of [A 2];—[text], pp. [1]–46;—| CONTENTS OF THE SUPPLEMENT | TO THE | *BRITISH LAND BIRDS.* |, p. [47];—[advertisement] | LATELY PUBLISHED, | A GENERAL | HISTORY OF QUADRUPEDS. | THE FIGURES ENGRAVED ON WOOD | BY THOMAS BEWICK. | Extra Imperial £2. 2s. Royal £1. 11s. 6d. Demy £1. 1s. | ALSO | THE FABLES OF ÆSOP | AND OTHERS. | WITH DESIGNS ON WOOD | BY THOMAS BEWICK. | Imperial £1. 11s. 6d. Royal £1. 1s. Demy 15s. |, p. [48].

ILLUSTRATIONS: Vignette on the title-page, 20 woodcuts, and 20 tail-pieces, by Thomas Bewick.

PART 2.

COLLATION BY SIGNATURES: [A], 2 leaves (the first blank and lacking); B to F, each 4 leaves; G, 2 leaves; total 24 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A];—[title, same as for the *Supplement* in No. 158, Vol. 2], recto of [A 2];—[blank], verso of [A 2];—[text, with heading] | A | SUPPLEMENT | TO THE | HISTORY | OF | British Water Birds. |, pp. [1]–43;—| CONTENTS OF THE SUPPLEMENT | TO THE | *BRITISH WATER BIRDS.* |, p. [44].

ILLUSTRATIONS: Vignette on the title-page, 18 woodcuts, and 17 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8 11/16 × 5 7/16 inches. Bound with No. 154.

BEWICK, THOMAS.

A HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Edw. Walker, for T. Bewick*, 1826. 2 vols., imperial octavo, viz.: [161]

VOL. 1.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; a, 2 leaves; b to e, each 4 leaves; f, 3 leaves; A to Z, 2 A to 2 Z, 3 A, each 4 leaves; 3 B, 2 leaves; 3 C, 1 leaf; total 213 numbered leaves. Leaf 2 F has no signature-mark.

COLLATION BY PAGINATION: [title]| A | HISTORY | OF | BRITISH BIRDS. | BY | THOMAS BEWICK. | VOL. I. | CONTAINING THE | HISTORY AND DESCRIPTION OF | LAND BIRDS. | [vignette] | NEWCASTLE: | PRINTED BY EDW. WALKER, PILGRIM-STREET, | FOR T. BEWICK: SOLD BY HIM, LONGMAN AND CO. LONDON; | AND ALL BOOKSELLERS. | 1826. |, p. [i.];—[blank], p. [ii.];—| PREFACE | *TO THE SIXTH EDITION.* | [signed] | *Thomas Bewick* [facsimile signature] | [dated] | NEWCASTLE UPON TYNE, JULY, 1826. |, pp. [iii.]–vi.;—[18 lines of verse], p. vi.;—| THE ORIGINAL PREFACE. | [dated] | *Newcastle upon Tyne, September,* 1797. |, pp. [vii.]–x., —[introduction, explanation of technical terms, and contents], pp. [xi.]–xliv.;—[text], pp. [1]–376;—| ADDENDA. |; pp. 377–382.

ILLUSTRATIONS: Vignette on the title-page, 12 explanatory woodcuts, 157 woodcuts, 4 head-pieces, and 157 tail-pieces, by Thomas Bewick.

VOL. 2.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; A, B, each 4 leaves; C, 2 leaves; A to Z, 2A to 2Z, 3A to 3H, each 4 leaves; total 227 numbered leaves.

COLLATION BY PAGINATION: [title] | [6 lines] | VOL. II. | CONTAINING THE | HISTORY AND DESCRIPTION OF | WATER BIRDS. | [vignette] | [5 lines] |, p. [i.];—[blank], p. [ii.];—| THE PREFACE. | [signed] | *Thomas Bewick* [facsimile signature] | [dated] | *Newcastle upon Tyne, December,* 1805. |, pp. [iii.]–vi.;—[introduction and contents], pp. [vii.]–xxii.;—[text, with heading] | BRITISH BIRDS. |, pp. [1]–421;—| FOREIGN BIRDS. |, pp. [422]–432.

ILLUSTRATIONS: Vignette on the title-page, 157 woodcuts, 2 woodcuts in the text, 3 head-pieces, and 144 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 10¾ × 6⅞ inches. Bound in the original boards, uncut edges. With pink paper title-labels lettered: | BEWICK'S | British Birds. | *Imperial,* £3 3*s.* | VOLUME I. | *LAND BIRDS.* |; Vol. 2: | BEWICK'S | British Birds. | *Imperial,* £3 3*s.* | VOLUME II. | *WATER BIRDS.* |; each enclosed by a type-ornament border.

REFERENCE.

Thomson, *Life and Works of Thomas Bewick* (1882), pp. 239–240.

This, the Sixth Edition, was the last which Bewick personally superintended. It was printed on imperial, royal, and demy octavo; Vol. 1 with 157 woodcuts of birds, and Vol. 2 with 143, besides which were 14 figures of foreign birds.

The Supplement is incorporated with this edition. In this edition "are thirteen new figures of birds added to the first volume, and twelve to the second. The Cirl Bunting and the Snow Bunting are the finest of these additions in the first volume; but the Black Woodpecker, the Bee Eater, the Carrion Crow, and the Ash-coloured Falcon are not good. In the second volume the Fork-tailed Petrel and the Red Phalarope are poor, while the Little White Heron is a carefully finished print.

"A further addition to the 1826 volumes was made in the form of Addenda, consisting of fourteen figures in all, four belonging to the first volume. The best of these are the *Anthus Richardi* (Lark), the Blue-throated Robin, the Night Warbler, the Great Snipe, the Selninger Sandpiper, and the Wood Sandpiper."

BEWICK, THOMAS.

ADDENDA TO THE HISTORY OF BRITISH BIRDS. [NEWCASTLE, 1826.] [162]

Demy octavo.

COLLATION BY SIGNATURES: 4 numbered leaves, without signature-marks.

COLLATION BY PAGINATION: [text, with heading] | ADDENDA | TO THE | HISTORY | OF | British Birds. |, pp. [1]–7; —[imprint] | PRINTED BY EDW. WALKER, NEWCASTLE. |, p. [8].

ILLUSTRATIONS: 4 woodcuts and 2 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8 11/16 × 5 9/16 inches. Bound with Vol. 2 of No. 154.

BEWICK, THOMAS.

A HISTORY OF BRITISH BIRDS. NEWCASTLE, *by Charles Henry Cook, for R. E. Bewick*, 1832. 2 vols., demy octavo, viz.: [163]

VOL. 1.

COLLATION BY SIGNATURES: [a] to e, A to Z, 2A to 2Z, 3A, 3B, each 4 leaves; 3C, 2 leaves (the last blank and lacking); total 214 numbered leaves.

COLLATION BY PAGINATION: [title] | A | HISTORY | OF | BRITISH BIRDS. | BY THOMAS BEWICK. | VOL. I. | CONTAINING THE | HISTORY AND DESCRIPTION | OF | LAND BIRDS. | [vignette] | NEWCASTLE: | PRINTED BY CHARLES HENRY COOK, | FOR R. E. BEWICK: SOLD BY HIM, LONGMAN AND CO., LONDON; | AND ALL BOOKSELLERS. | 1832. |, p. [i.]; —[blank], p. [ii.]; —[preface, introduction, explanation of technical terms, and contents], pp. [iii.]–xl.; —[text], pp. [1]–386; —[1 blank leaf], [3C 2].

ILLUSTRATIONS: Vignette on the title-page, 12 explanatory woodcuts, 161 woodcuts, 3 head-pieces, and 155 tail-pieces, by Thomas Bewick.

VOL. 2.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks (the first blank and lacking); A, B, each 4 leaves; C, 2 leaves; A to Z, 2A to 2Z, 3A to 3G, each 4 leaves; total 224 numbered leaves. Leaf 2A is marked A 2.

COLLATION BY PAGINATION: [title] | [5 lines] | VOL. II. | CONTAINING THE | HISTORY AND DESCRIPTION | OF | WATER BIRDS. | [vignette] | [5 lines] |, p. [i.]; —[blank], p. [ii.]; — | PREFACE. | [signed] | *Thomas Bewick* [facsimile signature] | [dated] | *Newcastle upon Tyne, December*, 1805. |, pp. [iii.]–vi.; —[introduction and contents], pp. [vii.]–xxii.; —[text, with heading] | BRITISH BIRDS. |, pp. [1]–413; — | FOREIGN BIRDS. | [14 woodcuts, without descriptions], pp. [414]–424.

ILLUSTRATIONS: Vignette on the title-page, 159 woodcuts, 2 woodcuts in the text, 3 head-pieces, and 141 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8¾ × 5½ inches. Bound in the original boards. With paper title-labels lettered: | BEWICK'S | British Birds. | DEMY, £1 16s. | VOLUME I. | *LAND BIRDS.* |; Vol. 2: | BEWICK'S | British Birds. | DEMY, £1 16s. | VOLUME II. | *WATER BIRDS.* |. A slip advertising Bewick's works is inserted at the end of Vol. 2.

This is the Seventh Edition of the *British Birds*.

BEWICK, THOMAS.

HISTORY OF BRITISH BIRDS. NEWCASTLE, *by J. Blackwell and Co., for R. E. Bewick*, 1847. 2 vols., octavo, viz.: [164]

VOL. 1.

COLLATION BY SIGNATURES: [a] to e, *a* to *d*, each 4 leaves; *e*, 2 leaves; A to Z, 2A to 2Z, 3A, each 4 leaves (the last blank and genuine); 1 leaf, without signature-mark, inserted between [a] and [a 2]; total 227 leaves.

COLLATION BY PAGINATION: [title] | HISTORY | OF | BRITISH BIRDS. | BY THOMAS BEWICK. | VOL. I. | CONTAINING THE | HISTORY AND DESCRIPTION | OF | LAND BIRDS. | [vignette] | NEWCASTLE: | PRINTED BY J. BLACKWELL AND CO., | FOR R. E. BEWICK: SOLD BY HIM, LONGMAN & CO., LONDON; | AND ALL BOOKSELLERS. | 1847. |, p. [i.]; —[blank], p. [ii.]; — | ADVERTISEMENT. |, recto of unmarked leaf; —[blank], verso of unmarked leaf; —[preface, introduction, explanation of technical terms, and contents], pp. [iii.]–xxxix.; —[blank], p. [xl.]; — | BRITISH BIRDS. | SYNOPSIS. |, pp. [i.]–xxxvi.; —[text, with heading] | BRITISH BIRDS. |, pp. [1]–374; —[1 blank leaf], [3A 4].

ILLUSTRATIONS: Vignette on the title-page, 12 explanatory woodcuts, 152 woodcuts, 3 head-pieces, and 153 tail-pieces, by Thomas Bewick.

VOL. 2.

COLLATION BY SIGNATURES: [a], b, c, A to Z, 2A to 2Z, 3A to 3E, *a*, each 4 leaves; *b*, 2 leaves; total 222 leaves.

COLLATION BY PAGINATION: [title] | A | HISTORY | OF | BRITISH BIRDS. | BY THOMAS BEWICK. | VOL. II. | CONTAINING THE | HISTORY AND DESCRIPTION | OF | WATER BIRDS. | [vignette] | NEWCASTLE: | PRINTED BY J. BLACKWELL AND CO., | FOR R. E. BEWICK: SOLD BY HIM, LONGMAN & CO., LONDON; | AND ALL BOOKSELLERS. | 1847. |, p. [i.]; —[blank], p. [ii.]; —[preface, introduction, and contents], pp. [iii.]–xxiii.; —[blank], p. [xxiv.]; —[text, with heading] | BRITISH BIRDS. |, pp. [1]–406; — | FINIS. |, p. 406; —[woodcut], p. [407]; —[imprint], p. [408]; — | FOREIGN BIRDS. |, pp. [i.]–xi.; —[blank], p. [xii.].

ILLUSTRATIONS: Vignette on the title-page, 162 woodcuts, 2 woodcuts in the text, 3 head-pieces, and 152 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 8¼ × 5⅝ inches. Bound in half red morocco, gilt edges. Vol. 2 is imperfect, pp. 337–344 lacking; the binder by mistake having substituted sheet 2U of Vol. 1 for 2U of Vol. 2.

This, the Eighth Edition, contains a number of tail-pieces previously unpublished.

Bewick's well known love of nature is displayed in the sketches of landscape used as backgrounds in many of his engravings. The care with which he executed the foliage of the trees, bushes, and woodland scenery has contributed much to their charm and beauty. The merit of introducing this great improvement in wood-engraving and the depicting of quadrupeds and birds in their natural forms and with characteristic expressions is undoubtedly due to Bewick. In this respect he struck out a new path, in which he showed rare excellence and in which none of his successors have surpassed him.

A SHORT

TREATISE

ON THAT USEFUL INVENTION

CALLED THE

SPORTSMAN's FRIEND;

OR,

THE FARMER's FOOTMAN.

BY A GENTLEMAN FARMER,
OF NORTHUMBERLAND.

With Figures of the Instrument and its Use,

ENGRAVED ON WOOD,

BY THOMAS BEWICK,

FROM THE PAINTINGS OF JOSEPH ATKINSON,

Cattle-Painter, in Newcastle.

Dedicated, with Submission, to that highly respectable Body,

THE BOARD OF AGRICULTURE OF GREAT-BRITAIN.

NEWCASTLE:

PRINTED BY EDWARD WALKER, PILGRIM-STREET.
SOLD BY R. FAULDER, BOND-STREET, LONDON,
AND ALL OTHER BOOKSELLERS.

No. 165. TITLE-PAGE OF REAY'S SPORTSMAN'S FRIEND; [1801].

BEWICK, THOMAS, *illustrator.* **[Reay, Henry Utrick.]**

A SHORT TREATISE ON THAT USEFUL INVENTION CALLED THE SPORTSMAN'S FRIEND. NEWCASTLE, *Edward Walker,* [1801]. [165]

Crown octavo.

COLLATION BY SIGNATURES: [A], 2 leaves (the first blank and lacking); B, C, D, each 4 leaves; total 14 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[preface, without heading, dated] | ——*Farm, Northumberland,* | *June,* 1801. |, recto of [A 2]; —[errata, 2

lines], verso of [A 2];—[title, as reproduced; *See* No. 165], p. [i.];—[blank], p. [ii.];—[dedication, with heading]| *TO THE RIGHT HONOURABLE THE PRESIDENT, AND THE MEMBERS OF THE*| *BOARD OF AGRICULTURE OF GREAT-*| *BRITAIN:* |[signed]| *Your moſt reſpectful,* | *And moſt obedient* | *Humble ſervant,* | *The Author.*| [dated]| *Dec.* 1800. |, pp. [iii.]–xi.;—[blank], p. [xii.];—[text], pp. [13]–24.

PLATES: 1 copperplate, facing the title-page; and 2 woodcuts, facing pp. ix. and 16 respectively.

CONDITION: Size of leaf, 7⅞ × 4¹¹⁄₁₆ inches. Bound in green straight-grained morocco, gilt top, other edges uncut; by Bedford.

REFERENCES.

Hugo, *Bewick Collector*, 1 (1866): 70, No. 163; also p. 275; Johnson, *Treatise on Wood Engraving* (1861), p. 479, *note.*

The copy here described appears to have been one of the few originally issued in pamphlet form having the binder's three stab-holes through all the plates. Hugo gives an interesting account of the discovery, in February, 1849, of a small bundle of copies in sheets, from which six were selected and bound without stab-holes through the inner margins of the plates.

This work contains two woodcuts and one copper etching by Thomas Bewick. Very few copies of this work were printed and fewer still published. As the invention was laughed at the author withdrew it from public sale and destroyed nearly all the copies. Few have the plate of the Black Pony, which, owing to its having so much of the peculiar character and charm of Bewick's work, was probably taken out and framed. Bewick engraved a set of silver buttons, with sporting devices, for the author of this book.

BEWICK, THOMAS., *illustrator.* Buffon, Georges Louis Leclerc, *Comte de.*

BEAUTIES OF NATURAL HISTORY. LONDON, *Publiſhed and ſold by the Bookſellers,* [1804]. [166]

Small quarto.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks (the first blank and lacking); A to L, each 4 leaves; M, 2 leaves; total 48 leaves.

COLLATION BY PAGINATION: [1 blank leaf];—[title]| BEAUTIES | OF | NATURAL HISTORY; | SELECTED FROM | *BUFFON's HISTORY OF QUADRUPEDS.* | With CUTS by BEWICK. | *LONDON:* | Publiſhed and ſold by the BOOKSELLERS; by WILSON and SPENCE, York; | and by J. CATNACH, Printer, Alnwick.|, recto of second leaf;—[blank], verso of second leaf;—[text, with heading]| BUFFON'S | NATURAL HISTORY.|, pp. [1]–92;—| END. [this word apparently stamped in]|, p. 92.

ILLUSTRATIONS: 25 woodcuts and 12 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 6⅞ × 4⅝ inches. Bound in green straight-grained morocco, gilt edges; by Bedford.

REFERENCES.

Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 24; Hugo, *Bewick Collector*, 1 (1866): 83, No. 201.

Thomson places this book under the date of 1804. The work contains 37 woodcuts, early productions of Bewick, most of them familiar, having previously appeared

in similar works published by Thomas Saint, of Newcastle, and others. *Beauties of Natural History* was first published at Alnwick in 1790, with 67 woodcuts, and again at Derby, in 1801, with only 11 woodcuts.

BEWICK, THOMAS, *illustrator.* Percy, Thomas. (*b.* 1729, *d.* 1811.)

THE HERMIT OF WARKWORTH. ALNWICK, *J. Catnach,* 1807.

[167]

Royal octavo. Second Edition. Large, thick-paper copy.

COLLATION BY SIGNATURES: [A] to M, each 4 leaves; N, 2 leaves; total 50 numbered leaves.

COLLATION BY PAGINATION: [half-title] | THE | HERMIT | OF | WARKWORTH. | *7s. 6d. in boards.* |, p. [i.]; — [blank], pp. [ii.]-[iii.]; — [woodcut], p. [iv.]; — [title] | THE | HERMIT | OF | WARK-WORTH. | A | Northumberland Ballad | IN THREE FITS. | BY DR. THOS. PERCY, BISHOP OF DROMORE. | WITH DESIGNS BY MR. CRAIG: | AND | *ENGRAVED ON WOOD BY MR. BEWICK.* | Second Edition. | ALNWICK: | *Printed and Sold by J. Catnach.* | SOLD BY WILSON AND SPENCE, YORK. | 1807. |, p. [v.]; — [blank], p. [vi.]; — [dedication of the publisher to Frances Julia, Duchess of Northumberland], p. [vii.]; — [blank], p. [viii.]; — [dedication of the author, in verse, to Elizabeth, Duchess and Countess of Northumberland], pp. [ix.]-[x.]; — [advertisement], pp. [xi.]-xiv.; — [text, in three fits], pp. [15]-96; — [postscript], pp. [97]-102. Page xii. is wrongly numbered xi.; and the numbers 43 and 44 are omitted in the pagination.

PLATES: Frontispiece and 2 full-page woodcuts; also 5 head-pieces and 5 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 9½ × 6¾ inches. Bound in half green morocco, gilt top, other edges uncut.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 36, No. 118; Thomson, *Catalogue,* (Stephens, *Notes;* 1881), p. 26; Hugo, *Bewick Collector,* 1 (1866): 89, No. 221.

The original edition of this work was first published in 1771. The first edition with the twelve woodcuts by Bewick, after designs by Craig, was published in 1806. The copy here described is one of a few printed on large paper to match some of Bewick's other works. They may be distinguished by an additional cut, at the end of the dedication, and a slight rearrangement of the others. Editions were also issued in 1821, 1825, 1841, another about 1850, and one in 1878.

Hugo says concerning the printing of the cuts: "I have been told by one of Davison's pressmen, then at work for Catnach, that they [the blocks] were used for this [the second] edition alone. The other editions were printed from stereotypes, as was Catnach and Davison's constant practice. They rarely or never printed from their blocks, but from stereotypes taken from them."

Some copies, according to Hugo, have at the end of the poem "a Postscript, A Description of the Hermitage of Warkworth, Warkworth Castle, Alnwick Castle, Alnwick Abbey, and A Descriptive Ride in Hulne Park." The copy here described therefore appears to be one of the earliest copies issued without the Postscript.

BEWICK, THOMAS.

A NATURAL HISTORY OF BRITISH BIRDS. ALNWICK, *W. Davison*, [1809]. [168]

Eighteenmo.

COLLATION BY SIGNATURES: A, B, C, each 6 leaves; total 18 numbered leaves.

COLLATION BY PAGINATION: [title] | A | NATURAL HISTORY | OF | BRITISH BIRDS. | THIRTY-FIVE ENGRAVINGS ON WOOD. | [vignette; a thrush] | ALNWICK: | *PRINTED AND SOLD WHOLESALE AND RETAIL* | BY W. DAVISON. |, p. [1]; —[blank], p. [2];—[text, with heading] | BRITISH BIRDS. |, pp. [3]–36;— | *FINIS.* |, p. 36.

ILLUSTRATIONS: Vignette on the title-page and 34 woodcuts.

CONDITION: Size of leaf, 5⅛ × 3½ inches. Bound with No. 171. Originally published in brown paper wrappers, with title: | [3 lines] | British Birds. | THIRTY-TWO ENGRAVINGS ON WOOD. | [vignette; an owl] | [3 lines] |, the whole enclosed by a type-ornament border; with woodcut on p. [iv.]. These wrappers are bound in.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 37, No. 123; Hugo, *Bewick Collector*, 1 (1866): 111, No. 297, *note*.

This and the six following numbers were published separately, but are sometimes found bound together. They are mainly of interest from the fact that many of the animals here represented by Bewick are not to be found elsewhere. There are about 250 illustrations in all. If these woodcuts were not engraved by Bewick himself, many of them indisputably came from his workshop, and we are assured that such as did so at least received their final touches from his hand. Some of the descriptions are shortened from Bewick's other works.

"This set is extremely desirable to the Bewick Collector; as the Fishes [our No. 173], Reptiles, and Insects [our No. 174] fill up a gap in Bewick's works."

BEWICK, THOMAS.

A NATURAL HISTORY OF FOREIGN BIRDS. ALNWICK, *W. Davison*, [1809]. [169]

Eighteenmo.

COLLATION BY SIGNATURES: A, B, C, each 6 leaves; total 18 numbered leaves.

COLLATION BY PAGINATION: [title] | A | NATURAL HISTORY | OF | FOREIGN BIRDS. | THIRTY-FOUR ENGRAVINGS ON WOOD. | [vignette] | ALNWICK: | *PRINTED AND SOLD WHOLESALE AND RETAIL* | BY W. DAVISON. |, p. [1]; —[blank], p. [2]; —[text, with heading] | FOREIGN BIRDS. |, pp. [3]–36;— | FINIS. |, p. 36.

ILLUSTRATIONS: Vignette on the title-page and 33 woodcuts.

CONDITION: Size of leaf, 5⅛ × 3½ inches. Bound with No. 171. Originally published in brown paper wrappers, with title: | [4 lines] | THIRTY-TWO ENGRAVINGS ON WOOD. | [different vignette] | ALNWICK: | PRINTED AND SOLD WHOLESALE AND RETAIL | BY W. DAVISON. |, the whole enclosed by a type-ornament border; with woodcut on p. [iv.]. These wrappers are bound in.

BEWICK, THOMAS.

A NATURAL HISTORY OF WATER BIRDS. ALNWICK, *W. Davison*, [1809]. [170]

Eighteenmo.

COLLATION BY SIGNATURES: A, B, C, each 6 leaves; total 18 numbered leaves.

COLLATION BY PAGINATION: [title] | A | NATURAL HISTORY | OF | WATER BIRDS. | THIRTY-FOUR ENGRAVINGS ON WOOD. | [vignette] | ALNWICK: | *PRINTED AND SOLD WHOLESALE AND RETAIL* | BY W. DAVISON. |, p. [1]; —[blank], p. [2]; —[text, with heading] | WATER BIRDS. |, pp. [3]–36; — | FINIS. |, p. 36.

ILLUSTRATIONS: Vignette on the title-page and 33 woodcuts.

CONDITION: Size of leaf, 5⅛ × 3½ inches. Bound with No. 171. Originally published in brown paper wrappers, with title same as the title-page, except that the fourth line is in different style of capital letters; the whole enclosed by a double-rule border; with woodcut on p. [iv.]. These wrappers are bound in.

BEWICK, THOMAS.

A NATURAL HISTORY OF BRITISH QUADRUPEDS. ALNWICK, *W. Davison*, [1809]. [171]

Eighteenmo.

COLLATION BY SIGNATURES: A, B, C, each 6 leaves; total 18 numbered leaves.

COLLATION BY PAGINATION: [blank], p. [1]; —[woodcut], p. [2]; —[title] | A | *NATURAL HISTORY* | OF | BRITISH QUADRUPEDS. | THIRTY-TWO ENGRAVINGS ON WOOD. | [vignette] | ALNWICK: | PRINTED AND SOLD WHOLESALE AND RETAIL, | BY W. DAVISON. |, p. [3]; —[blank], p. [4]; —[text, with heading] | A | NATURAL HISTORY, &c. |, pp. [5]–36; — | *FINIS.* |, p. 36.

ILLUSTRATIONS: Frontispiece, vignette on the title-page, and 32 woodcuts.

CONDITION: Size of leaf, 5⅛ × 3½ inches. Bound in black morocco, gilt top. Originally published in green paper wrappers, with title same as the title-page, except that it is enclosed by a type-ornament border; and with a woodcut on p. [iv.]. These wrappers are bound in.

REFERENCE.

Hugo, *Bewick Collector*, 1 (1866): 110, No. 284.

BEWICK, THOMAS.

A NATURAL HISTORY OF FOREIGN QUADRUPEDS. ALNWICK, *W. Davison*, [1809]. [172]

Eighteenmo.

COLLATION BY SIGNATURES: A, B, C, each 6 leaves; total 18 numbered leaves.

COLLATION BY PAGINATION: [title] | A | *NATURAL HISTORY* | OF | FOREIGN QUADRUPEDS. | THIRTY-FOUR ENGRAVINGS ON WOOD. | [vignette; a tiger] | ALNWICK: | PRINTED AND SOLD WHOLESALE AND RETAIL | BY W. DAVISON. |, p. [1]; —[blank], p. [2]; —[text, with heading] |

FOREIGN QUADRUPEDS. |, pp. [3]–36;— | FINIS. |, p. [36].

ILLUSTRATIONS: Vignette on the title-page and 33 woodcuts.

CONDITION: Size of leaf, 5⅛ × 3½ inches. Bound with No. 171. Originally published in green paper wrappers, with title: |[4 lines]| THIRTY-TWO ENGRAVINGS ON WOOD. | [vignette; a lion]|[3 lines]|, the whole enclosed by a type-ornament border; with woodcut on p. [iv.]. These wrappers are bound in.

BEWICK, THOMAS.

A NATURAL HISTORY OF FISHES. ALNWICK, *W. Davison*, [1809]. [173]

Eighteenmo.

COLLATION BY SIGNATURES: A, B, C, each 6 leaves; total 18 numbered leaves.

COLLATION BY PAGINATION: [title] | A | NATURAL HISTORY | OF | FISHES. | FORTY ENGRAVINGS ON WOOD. | [vignette] | ALNWICK: | *PRINTED AND SOLD WHOLESALE AND RETAIL* | BY W. DAVISON. |, p. [1];—[blank], p. [2];—[text, with heading] | FISHES. |, pp. [3]–36;—| *FINIS.* |, p. 36.

ILLUSTRATIONS: Vignette on the title-page and 39 woodcuts.

CONDITION: Size of leaf, 5⅛ × 3½ inches. Bound with No. 171. Originally published in brown paper wrappers, with title same as the title-page, except that it is enclosed by a type-ornament border; with woodcut on p. [iv.]. These wrappers are bound in.

After Bewick's retirement from business he continued, until his death, to employ himself at home in filling up gaps in his *History of British Birds*. At that time, in conjunction with his son, he began to prepare engravings for a *History of British Fishes*. The blocks thus prepared were first printed in 1862, in his *Memoir* (our No. 185).

BEWICK, THOMAS.

A NATURAL HISTORY OF REPTILES, SERPENTS, AND INSECTS. ALNWICK, *W. Davison*, [1809]. [174]

Eighteenmo.

COLLATION BY SIGNATURES: A, B, C, each 6 leaves; total 18 numbered leaves.

COLLATION BY PAGINATION: [title] | A | NATURAL HISTORY | OF | REPTILES, | *SERPENTS, AND INSECTS.* | THIRTY-FIVE ENGRAVINGS ON WOOD. | [vignette; a spider] | ALNWICK: | *PRINTED AND SOLD WHOLESALE AND RETAIL* | BY W. DAVISON. |, p. [1];—[blank], p. [2];—[text, with heading] | A HISTORY OF | REPTILES, SERPENTS, &c. |, pp. [3]–36;— | *FINIS.* |, p. 36.

ILLUSTRATIONS: Vignette on the title-page and 34 woodcuts.

CONDITION: Size of leaf, 5⅛ × 3½ inches. Bound with No. 171. Originally published in brown paper wrappers, with title: | [5 lines] | THIRTY-FOUR ENGRAVINGS ON WOOD. | [vignette; a butterfly] | [3 lines] |, the whole enclosed by a type-ornament border; with woodcut on p. [iv.]. These wrappers are bound in.

BEWICK, THOMAS, *illustrator.* Thornton, Robert John.

A NEW FAMILY HERBAL. LONDON, *for Richard Phillips,* 1810. [175]

Octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to Z, 2A to 2Z, 3A to 3K, each 8 leaves; 3L, 4 leaves; total 448 numbered leaves.

COLLATION: [half-title], p. [i.];—[imprint], p. [ii.];—[title] | A | NEW | FAMILY HERBAL: | OR | POPULAR ACCOUNT | OF | THE NATURES AND PROPERTIES | OF THE VARIOUS | *PLANTS* | USED IN | MEDICINE, DIET, AND THE ARTS. | BY | *ROBERT JOHN THORNTON, M. D.* | LECTURER ON BOTANY AT GUY'S HOSPITAL, &c. &c. | THE PLANTS DRAWN FROM NATURE, | *BY HENDERSON:* | AND ENGRAVED ON WOOD, | *BY THOMAS BEWICK.* | London: | PRINTED FOR RICHARD PHILLIPS, | BRIDGE-STREET, BLACKFRIARS; | AND MAY BE HAD OF ALL BOOKSELLERS. | 1810. |, p. [iii.];—[blank], p. [iv.];—| *TO ANDREW DUNCAN, M. D.* | *&c. &c.* |, pp. [v.]–viii.;—[text], pp. [1]–[888].

ILLUSTRATIONS: 261 woodcuts, by Thomas Bewick.

CONDITION: Size of leaf, 9 × 5½ inches. Bound in sprinkled calf, yellow edges; by Bedford.

A Second Edition of this work was published in 1814.

BEWICK, THOMAS, *illustrator.* Gay, John. (*b.* 1685, *d.* 1732.)

THE FABLES OF MR. JOHN GAY. YORK, *T. Wilson and Son,* 1811. [176]

Duodecimo. Fourth Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to L, each 12 leaves; M, 2 leaves; total 126 numbered leaves.

COLLATION BY PAGINATION: [title]| THE | FABLES | OF | MR. JOHN GAY. | *COMPLETE IN TWO PARTS.* | [quotation, 13 lines] | WITH CUTS BY T. BEWICK, OF NEWCASTLE. | York: | Printed by and for T. WILSON and SON, High-Ousegate. | 1811. |, p. [1];—[blank], p. [2];—[dedication to the Duke of Cumberland, signed by John Gay], p. [3];—[blank], p. [4];—[contents], pp. [5]–8;—[text, 50 fables, with heading]| FABLES. | PART I. |, pp. [9]–150;—[half-title]| GAY'S FABLES. | PART II. |, p. [151];—| Advertisement. |, p. [152];—[text, 16 fables, with heading]| FABLES. | PART II. |, pp. [153]–252.

PLATE: Frontispiece; also 67 woodcuts and 44 tail-pieces, by Thomas Bewick.

CONDITION: Size of leaf, 6⅝ × 3⅞ inches. Bound in calf, yellow edges; by Pratt.

REFERENCE.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 3, No. 6.

The First Edition of this work, which was published in 1779, was followed by others in 1797 and 1806.

The edition here described is a reprint of the 1806 edition, and contains the same fables as the volumes for 1779 and 1797, but with some additional cuts. The impressions of the blocks are poor.

The original edition contained 33 vignettes and 67 woodcuts by Thomas and John Bewick, and a copperplate frontispiece of Gay's monument by Ralph Beilby. "Although the work was not issued until 1779 most of the cuts were executed during Bewick's apprenticeship, which terminated in 1774. In 1775 Ralph Beilby, his late master, forwarded impressions of five of Bewick's woodcuts, including 'The Hound and the Huntsman' (p. 132), to compete for the prizes offered by the Society of Arts. Being awarded the second prize Bewick was offered the choice of a gold medal or the sum of seven guineas. He chose the latter, and he tells us that he never in his life felt greater pleasure than in presenting the amount to his mother."

BEWICK, THOMAS.

A DESCRIPTION OF MORE THAN THREE HUNDRED ANIMALS.

LONDON, *for B. and R. Crosby, and Co.*, 1812. [177]

Duodecimo.

COLLATION BY SIGNATURES: A to Q, each 12 leaves; R, 2 leaves; a, 8 leaves; total 202 leaves. Leaves H3, N3, O, and P 3 have no signature-marks.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[imprint], p. [ii.]; —[title] | A | DESCRIPTION | OF MORE THAN | THREE HUNDRED ANIMALS, | INCLUDING | QUADRUPEDS, | *Birds, Fishes, Serpents, and Insects,* | Forming a Compendium of | Natural History, | *CONFIRMED BY ACTUAL AND PERSONAL OBSERVATIONS,* | With | ORIGINAL REMARKS, | And | *Interesting Quotations from Ancient and Modern Authors;* | To which is subjoined a new and curious | APPENDIX, | UPON ALLEGORICAL AND FABULOUS ANIMALS. | The whole illustrated by | *ELEGANT AND APPROPRIATE FIGURES,* | Copied from Nature, and engraved on Wood with Taste and Accuracy. | *A New Edition,* | Carefully Revised, Corrected, and considerably Augmented | BY A. D. M. *H.F.S.A.* | *LONDON:* | PRINTED FOR B. AND R. CROSBY, AND CO. | *STATIONERS'-COURT, LUDGATE-STREET,* | And Sold by all the Booksellers in the United Kingdom. | 1812. |, p. [iii.]; —[blank], p. [iv.]; —[introduction], pp. [v.]–xx; —[contents], pp. [i.]–iv.; —[text in 5 books, with heading] | A | DESCRIPTION | OF | BEASTS. |, pp. [1]–350; — | AN | *APPENDIX* | UPON | FABULOUS ANIMALS. |, pp. 351–364; —[indexes], recto of a to verso of [a 8].

PLATE: Frontispiece; also 298 woodcuts in the text, all by Thomas Bewick.

CONDITION: Size of leaf, 7⅝ × 4¼ inches. Bound in half red calf.

BEWICK, THOMAS, *illustrator.*

THE OXFORD SAUSAGE; OR SELECT POETICAL PIECES.

LONDON, *W. Hughes*, 1814. [178]

Imperial octavo. Largest-paper copy.

COLLATION BY SIGNATURES: A to O, each 8 leaves; total 112 numbered leaves.

COLLATION BY PAGINATION: [blank], p. [i.]; —[portrait, with inscription] | MRS. DOROTHY SPREADBURY, | INVENTRESS OF | *THE OXFORD SAUSAGE.* |, p. [ii.]; —[title] | The Oxford

Sausage; | OR | *SELECT POETICAL PIECES,* | WRITTEN BY | THE MOST CELEBRATED WITS | OF THE | UNIVERSITY OF OXFORD. | *A NEW EDITION,* | ADORNED WITH THE ORIGINAL WOOD CUTS. | ——Tota, merum sal. LUCR. IV. 1156. | London: | PRINTED BY W. HUGHES, MAIDEN-LANE. | SOLD BY J. BLACK, YORK-STREET, COVENT-GARDEN, | AND BY THE BOOKSELLERS AT OXFORD | AND CAMBRIDGE |. 1814. | [the whole enclosed by a narrow ornamental border], p. [iii.]; —[blank], p. [iv.]; —[advertisement, preface, and contents], pp. [v.]–xv.; —[blank], p. [xvi.]; —[text], pp. [17]–188; —[half-title] | VERSES | OF THE | OXFORD NEWSMEN, | From the Year 1754 to the Year 1772. |, p. [189]; —[woodcut], p. [190]; —[text], pp. 191–224.

ILLUSTRATIONS: Portrait, 1 full-page woodcut, 21 woodcuts in the text, and 2 tail-pieces, all by Thomas Bewick.

CONDITION: Size of leaf, 11 × 6$^{15}/_{16}$ inches. Bound in half green morocco, gilt top.

REFERENCE.

Hugo, *Bewick Collector*, 1 (1866): 122, No. 332.

This work originally appeared in 1764. The edition of 1789 was illustrated with woodcuts said to have been by Thomas Bewick. The 24 cuts in the edition here described were engraved from the designs in the earlier editions, Bewick cutting fresh blocks and making a good many alterations and improvements in them. Other editions appeared in 1777, 1789, and 1815.

BEWICK, THOMAS, *illustrator.* Æsop *and others.*

THE FABLES OF ÆSOP, AND OTHERS. NEWCASTLE, *by E. Walker, for T. Bewick and Son,* 1818. [179]

Royal octavo. First Edition. Large-paper copy.

COLLATION BY SIGNATURES: a, b, c, B to Z, 2A to 2Z, 3A, 3B, each 4 leaves; total 200 numbered leaves. Leaf 2P 2 has no signature-mark.

COLLATION BY PAGINATION: [title] | THE | FABLES OF ÆSOP, | AND OTHERS, | WITH DESIGNS ON WOOD, | BY | THOMAS BEWICK. | [quotation, 2 lines] | [vignette] | NEWCASTLE: | PRINTED BY E. WALKER, FOR T. BEWICK AND SON. | SOLD BY THEM, LONGMAN AND CO. LONDON, | AND ALL BOOKSELLERS. | 1818. |, p. [i.]; —[blank], p. [ii.]; —[preface, introduction, and contents], pp. [iii.]–xxiv.; —[text], pp. [1]–376.

ILLUSTRATIONS: Vignette on the title-page, 188 woodcuts, 3 head-pieces, and 131 tail-pieces. The tail-piece on p. xvi. is an allegorical subject. There is a receipt, as reproduced (*See* No. 129 *b*), preceding the title-page.

CONDITION: Size of leaf, 10 × 6¼ inches. Bound in calf, gilt edges; by Mackenzie.

OTHER COPIES.

British Museum; and Newcastle-upon-Tyne Libraries.

REFERENCES.

Newcastle-upon-Tyne Public Library, *Catalogue of the Bewick Collection* (1904), p. 41, No. 138; Locker-Lampson, *Catalogue* (1886), p. 137; Thomson, *Catalogue* (Stephens, *Notes*; 1881), p. 37; Lowndes, 1 (1869): 17; Hugo, *Bewick Collector*, 1 (1866): 140, No. 408; also p. 261, and No. 1517.

Copies of this work were published in imperial octavo, royal octavo, and demy octavo. Those in imperial and royal octavo may be distinguished by the woodcut

on p. xvi., which in the large-paper editions is an allegorical subject, but in the small-paper edition is a demon.

Bewick began work on the plates for *The Fables* in 1812, after recovering from an illness. He was inspired to it by Croxall's edition of *Æsop's Fables* published in 1782, and regretted that he had not published a book similar to it before, as it had afforded him much pleasure. "The British Museum Catalogue says: 'The majority of the cuts in this volume were designed by Johnson.'" Bewick was aided in his work by his only son, Robert Elliot Bewick, and his pupils William Harvey and William Temple.

The receipt given to purchasers of this work, a copy of which precedes the title-page, was designed with the view of detecting any copies that might be obtained from any one but Bewick himself. It was printed from a copperplate and wood-block combined, the seaweed printed in red being from the copperplate, and the wording of the receipt, the facsimile signatures, and the impression of Bewick's thumb-mark in black, from the wood-block. The signature over the thumb-mark is sometimes written in. There are other copies of this curious receipt in our Nos. 129 and 180, under the former of which appears a facsimile reproduction (*See* No. 129 *b*).

The tail-piece on p. 162 bears the date of the death of Bewick's mother, that on p. 176 that of his father, and the final tail-piece is a view of Ovingham Churchyard, in which is located the Bewick family burial-place.

BEWICK, THOMAS, *illustrator.* Æsop *and others.*

THE FABLES OF ÆSOP, AND OTHERS. Newcastle, *by E. Walker, for T. Bewick and Son,* 1823. [180]

Octavo. Second Edition.

Collation by Signatures: a, b, c, B to Z, 2A to 2Z, 3A, 3B, each 4 leaves; total 200 numbered leaves.

Collation by Pagination: [title]| THE | FABLES OF ÆSOP, | And Others, | WITH DESIGNS ON WOOD, | BY | THOMAS BEWICK. | THE SECOND EDITION. | [quotation, 2 lines] | [vignette] | NEWCASTLE: | PRINTED BY E. WALKER, FOR T. BEWICK AND SON. | SOLD BY THEM, LONGMAN AND CO. LONDON, | AND ALL BOOKSELLERS. | 1823. |, p. [i.];—[blank], p. [ii.];—[preface, introduction, and contents], pp. [iii.]–xxiv.;—[text], pp. [1]–376.

Illustrations: Vignette on the title-page, 188 woodcuts, 3 head-pieces, and 131 tail-pieces. The tail-piece on p. xvi. is an allegorical subject. There is a receipt, as reproduced (*See* No. 129 *b*), preceding the title-page.

Condition: Size of leaf, 8¼ × 5⅛ inches. Bound in half calf, gilt edges.

This edition is almost a literal reprint of the First Edition, but the text has been reset; the following line-endings will assist in distinguishing the two editions, those of the Second Edition being placed in parentheses:

Last word of last line, p. 1, "have" ("would"); p. 13, "whom" ("disposed"); p. 19, "I" ("is"); p. 41, "this" ("received"); p. 49, "other"

("others"); p. 79, "my" ("leaving"); p. 93, "us" ("rendered"); p. 135, "ply." ("supply."); p. 241, "so" ("are"); p. 247, "disco-" ("discovered"); p. 277, "unre-" ("money,"); p. 315, "ex-" ("we"); p. 375, "be-" ("inculcating").

BEWICK, THOMAS, *illustrator.* Beckford, Peter.

THOUGHTS ON HUNTING. LONDON, *for Sherwood, Neely, and Jones,* [1820]. [181]

Octavo.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; [A], 4 leaves; B to X, each 8 leaves; Y, 1 leaf; total 166 numbered leaves.

COLLATION BY PAGINATION: [1 leaf, probably blank], pp. [i.]–[ii.]; —[title] | THOUGHTS | ON | HUNTING, | IN | A SERIES OF FAMILIAR LETTERS | TO A FRIEND. | BY PETER BECKFORD, ESQ. | [quotation, 2 lines] | *LONDON:* | PRINTED FOR SHERWOOD, NEELY, AND JONES, | PATERNOSTER-ROW. | [the whole enclosed by an engraved border], p. [iii.]; —[blank], p. [iv.]; —[author's preface, with heading] | PREFACE. |, pp. [v.]–vi.; —[editor's preface, without heading], pp. [vii.]–viii.; —[contents], pp. [ix.]–xii.; —[text, in the form of 24 letters, the first with heading] | THOUGHTS | ON | HUNTING. | LETTER I. | Bristol Hot-Wells, March 20, 1779. |, pp. [1]–321; —[imprint], p. [322].

ILLUSTRATIONS: 2 head-pieces, 14 tail-pieces, and 1 woodcut in the text, several of which are undoubtedly by Thomas Bewick.

CONDITION: Size of leaf, 8⅝ × 5⅛ inches. Bound in polished calf, marbled edges.

REFERENCE.

Hugo, *Bewick Collector,* 1 (1866): 146, No. 427.

Peter Beckford, the writer of this work, should not be confounded with his celebrated relative, William Beckford, the author of *Vathek.*

The First Edition of this work was published in Sarum in 1781. Other editions followed in 1782, 1784, 1796, 1802, 1810, and 1820. The edition of 1810 seems to have been the first one illustrated by Thomas Bewick. It contains an admirable woodcut, "The Fox and the Goose," on the title-page, which is used as a tail-piece on p. 149 of the edition here described which also contains several more of his very clever woodcuts.

BEWICK, THOMAS, *illustrator.* Scott, William Henry.

BRITISH FIELD SPORTS. LONDON, *for Sherwood, Neely, and Jones,* 1820. [182]

Octavo.

COLLATION BY SIGNATURES: [a], 2 leaves; b, B to Z, AA to QQ, each 8 leaves; RR, 4 leaves; total 318 leaves.

COLLATION BY PAGINATION: [engraved title-page, with inscription] | *BRITISH* | *FIELD* | *SPORTS* |, p. [i.]; —[blank], p. [ii.]; —[title] | British | FIELD

SPORTS; | EMBRACING | *PRACTICAL INSTRUCTIONS* | IN | SHOOTING—HUNTING—COURSING—RACING | —COCKING—FISHING, &c. | With Observations on the | BREAKING AND TRAINING OF DOGS AND HORSES; | ALSO | THE MANAGEMENT OF FOWLING PIECES, | AND ALL OTHER | SPORTING IMPLEMENTS. | *SECOND EDITION.* | BY | WILLIAM HENRY SCOTT. | London: | PRINTED FOR SHERWOOD, NEELY, AND JONES, | PATERNOSTER-ROW. | 1820. |, p. [iii.]; —[imprint], p. [iv.]; —[contents, directions to the binder, and preface], pp. [v.]–xi.; —[blank], p. [xii.]; —[half-title] | THE | SPORTSMAN's PROGRESS: | A Poem, | DESCRIPTIVE OF THE PLEASURES DERIVED FROM | FIELD SPORTS. | [and poem], pp. [xiii.]–[xx.]; —[text, with heading] | British | FIELD SPORTS. |, pp. [1]–602; —| THE | SPORTSMAN'S CALENDAR, | AND | MONTHLY REMEMBRANCER. |, pp. 603–605; —[index], pp. [606]–615; —[publishers' advertisement], p. [616].

PLATES: 34 full-page steel engravings, by Scott, Warren, Ranson, Greig, and others; and engraved title-page. There are also 16 head-pieces and 21 tail-pieces, by Thomas Bewick; and 1 diagram in the text, on p. 205.

CONDITION: Size of leaf, 8$\frac{9}{16}$ × 5$\frac{5}{16}$ inches. Bound in light polished calf, marbled edges; by Rivière.

REFERENCE.

Hugo, *Bewick Collector*, 1 (1866): 141, No. 410.

The First Edition of this work appears to have been published in 1818 (see Hugo's *Bewick Collector*, No. 410).

Bewick was a true disciple of Walton, angling being his favorite amusement. This was a recreation of which he never tired. In early life he was also fond of hunting, but a painful incident at which he happened to be present gave him a great dislike to that form of sport. Having on another occasion killed a bullfinch with a stone, his compassion was so aroused that he never afterward killed a bird, though, as he said, "many indeed have been killed since on my account."

BEWICK, THOMAS.

HOLOGRAPH LETTER, ORDERING PAPER. NEWCASTLE, JULY 26, 1821. [183]

Letter wholly written in Bewick's handwriting; addressed on the reverse to | *Messrs Tipper & Fry* | *Wholesale Stationers* | *15 Watling street* | *London* |; one page, as reproduced (*See* No. 183), as follows:

Newcastle 26 July 1821

Messrs Tipper & Fry

Gentlemen

A Supplement to the History of British Birds is now at Press — for which I want a Ream of Imperial Paper & this I now write upon is the sample, you will observe this is the Quarter of the Sheet, which will do, I hope, to guide you exactly enough as to the size — If you can send a paper not quite so hard sized it will be all the better & to keep as near the colour & quality of this as you possibly can — I should suppose if the Waggon can arrive here in the course of a Week or ten days, it will be in time — trusting to your attention & care in attending to so small an order — I remain

Gentlemen

Your most obed^t

Thomas Bewick

CONDITION: Size of leaf, 5¾ × 9⅝ inches. Laid into our No. 159.

Newcastle 26 July 1821

Messrs. Tiffyn & Jay
Gentlemen

A Supplement to the History of British Birds is now at Beilby's for which I want a Ream of Imperial Paper ~~for which~~ this I now write upon is the sample, you will observe this is the Quarter of the sheet, which will do, I hope, to guide you exactly enough as to the size — If you can send a paper not quite so hard sized it will be all the better & to keep as near the colour & quality of this ~~as nearly~~ as you possibly can — I should suppose if the Waggon can arrive here in the course of a week or ten days it will be in time — trusting to your attention & care in attending to so small an order — I remain

Gentlemen
your most obed.t
Thomas Bewick

May 10 Jffs. 9⅝ - 2½

No. 183. Autograph Letter by Thomas Bewick; 1821. Reduced, original 5¾ x 9⅝ inches.

BEWICK, THOMAS, *illustrator.* Minshull *or* Mynshul, Geffray.

ESSAYES AND CHARACTERS OF A PRISON AND PRISONERS. EDINBURGH, *Reprinted for W. and C. Tait, by James Ballantyne and Co.*, 1821. [184]

Crown octavo. One of 100 copies printed.

COLLATION BY SIGNATURES: [a], 8 leaves; b, 1 leaf; A to E, each 8 leaves; F, 4 leaves; G, 2 leaves; total 55 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | ESSAYES | AND | CHARACTERS | OF A | PRISON AND PRISONERS. | BY | GEFFRAY MYNSHUL, | OF GRAYES-INN, GENT. | [Minshull de Minshull coat of arms] | EDINBURGH: | REPRINTED FOR W. AND C. TAIT, | By James Ballantyne and Co. | MDCCCXXI. |, p. [iii.];—[verse, 8 lines], p. [iv.];—| NOTICE. | [dated] | MAY 12, 1821.|, pp. [v.]–xviii.;—| [conventional head-piece] | TO THE MOST WORTHY | Young Gentlemen (my noble visi-|tants) of Grayes-Inne. | [signed] | Your's in the higheſt degree of | friendſhip to be commanded, | G. M. | [dated] | From the King's Bench Prison, | in Southwark, this 6. of June, | *Anno. Dom.* 1618. |, pp. [1]–3;—| [conventional head-piece] | TO HIS MOST LOVING | AND EVER RESPECTIVE | KIND Vncle, Mr MATHEW | MAINWARING, of Namptvich, | in Chesſhire. | [signed] | *Your ever-louing Nephew,* | GEFFRAY MYNSHVL. | [dated] | From the King's-Bench Priſon in | *Southwarke,* |, pp. [4]–8;—| TO THE COVRTEOVS | READER. |, pp. [9]–10;—[text, with heading] | [type-ornament head-piece] | ESSAYES OF A | PRISON. |, pp. [11]–91;—[blank], p. [92].

PLATE: Facsimile of the original title-page, engraved by Bewick; preceding the title-page.

CONDITION: Size of leaf, 7 11/16 × 4 7/8 inches. Bound in the original boards, uncut edges.

REFERENCE.

Hugo, *Bewick Collector*, 1 (1866): 150, No. 436.

This work was first published at London in 1618, and again in 1638. A copy of the First Edition is in the Bodleian Library, and copies of the edition of 1638 are in the British Museum and Huth Libraries. The author was a person of good family, who became involved in difficulties. In this work he narrates his personal experiences of jail life.

BEWICK, THOMAS.

A MEMOIR OF THOMAS BEWICK. NEWCASTLE-ON-TYNE, *by Robert Ward, for Jane Bewick;* LONDON, *Longman, etc.*, 1862. [185]

Octavo.

COLLATION BY SIGNATURES: [*a*], *b*, each 4 leaves; *c*, 2 leaves; B to Z, 2A to 2X, each 4 leaves; total 182 numbered leaves.

COLLATION BY PAGINATION: [blank], p. [i.];—[full-page woodcut], p. [ii.];—[title] | A | MEMOIR | OF | THOMAS BEWICK, WRITTEN | BY HIMSELF. | EMBELLISHED BY | NUMEROUS WOOD ENGRAVINGS, | DESIGNED AND ENGRAVED BY THE AUTHOR FOR A WORK ON | BRITISH FISHES, AND NEVER BEFORE PUBLISHED. | [vignette] | Newcastle-on-Tyne:

| PRINTED BY ROBERT WARD, DEAN STREET, | FOR JANE BEWICK, GATESHEAD. | London: | LONGMAN, GREEN, LONGMAN, AND ROBERTS, | AND SOLD BY ALL BOOKSELLERS. | 1862. | [*The Right of Translation is Reserved.*] |, p. [iii.]; —[blank], p. [iv.]; —[quotation from *Leslie's Hand Book for Young Painters*, respecting Bewick], p. [v.]; —[blank], p. [vi.]; —[preface], pp. [vii.]–viii.; —[note by Bewick], p. [ix.]; —[blank], p. [x.]; —[contents], pp. [xi.]–xix.; —[blank], p. [xx.]; —[text], pp. [1]–286; — | THOMAS BEWICK | GENTLY SIGHED AWAY HIS LAST BREATH | AT HALF-PAST ONE | ON THE MORNING OF THE | 8TH NOVEMBER, 1828. | [the whole enclosed by a black border], p. [287]; —[blank], p. [288]; —[appendix], pp. [289]–344.

PLATES: 2 plates, facing pp. 50 and [322]; also frontispiece, vignette on the title-page, 16 full-page illustrations, 6 woodcuts, and 27 tail-pieces.

CONDITION: Size of leaf, 8 15/16 × 5½ inches. Bound in green cloth.

This work was written by Bewick at the request of his daughter Jane. It is illustrated with several cuts, among which that of the Funeral Procession on p. 286 is worthy of mention. It is supposed to have been the last block engraved by Bewick. The frontispiece is a view of Cherryburn, where Bewick was born. "The best of the cuts of the Fishes had been introduced into the rare Prospectuses of the intended work. . . . The vignettes, though not to be compared with many of those in the 'Birds,' are very beautiful, and extremely interesting as the last, and previously unpublished, specimens of the great Master's skill."

This *Memoir*, edited by Austin Dobson, was reprinted in 1887 as Vol. 5 of the *Memorial Edition of Thomas Bewick's Works*.

BEWICK, THOMAS (BIOGRAPHY). Thomson, David Croal.

THE LIFE AND WORKS OF THOMAS BEWICK. LONDON, "*The Art Journal*" *Office*, 1882. [186]

Royal octavo. No. 61 of 75 copies printed.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; *a*, 4 leaves; *b*, 2 leaves; B to Z, AA to MM, each 4 leaves; NN, 2 leaves; total 145 numbered leaves.

COLLATION BY PAGINATION: [title] | THE LIFE AND WORKS | OF | THOMAS BEWICK | BEING AN ACCOUNT OF | *HIS CAREER AND ACHIEVEMENTS IN ART* | WITH | A NOTICE OF THE WORKS OF JOHN BEWICK | BY | DAVID CROAL THOMSON | [vignette] | With One Hundred Illustrations | LONDON | "THE ART JOURNAL" OFFICE, IVY LANE, PATERNOSTER ROW | 1882 |, p. [i.]; —[edition notice], p. [ii.]; —[dedication to John Ruskin], p. [iii.]; —[blank], p. [iv.]; —[preface, contents, list of illustrations, and introduction], pp. [v.]–xiv.; —[text], pp. [1]–271; —[indexes], pp. [272]–276.

PLATES: Portrait, 4 full-page plates (mounted India proofs), vignette on the title-page, 91 India-proof woodcuts, mounted in text, sketch-map, p. 37, and 1 woodcut in the text (p. 168); all as called for in the list of illustrations.

The portrait is a stipple engraving of | Thomas Bewick | *Engraver on Wood.* | ; half-length, directed slightly to the left, facing and looking to the front; inscription, at the left: | *Ja! Ramsay Pinx!* | ; at the right: | *Henry Hoppner Meyer, Sculp!* | ; facing the title-page.

The plates are as follows:

[1] The Chillingham Bull, woodcut; facing p. 104.
[2] The Elephant, woodcut; facing p. 174.
[3] The Cadger's Trot, lithograph; facing p. 236.
[4] Waiting for Death, woodcut; facing p. 248.

CONDITION: Size of leaf, 13¾ × 10⅛ inches. Bound in sprinkled panelled cloth, sprinkled edges.

This is one of the best biographies of Bewick. The work is largely bibliographic in form, and to the admirer of Bewick's woodcuts and the collector of his works it is of the utmost service.

BIBLE (IN GREEK).

ΠΑΝΤΑ ΤΑ ΚΑΤ̀ ἘΞΟΧΗΝ ΚΑΛΟΎΜΕΝΑ ΒΙΒΛΊΑ ΘΕΊΑΣ ΔΗΛΑΔῊ ΓΡΑΦΗ̂Σ ΠΑΛΑΙΑ̂Σ ΤΕ, ΚΑῚ ΝΈΑΣ. VENETIIS, 1518. [187]

Folio.

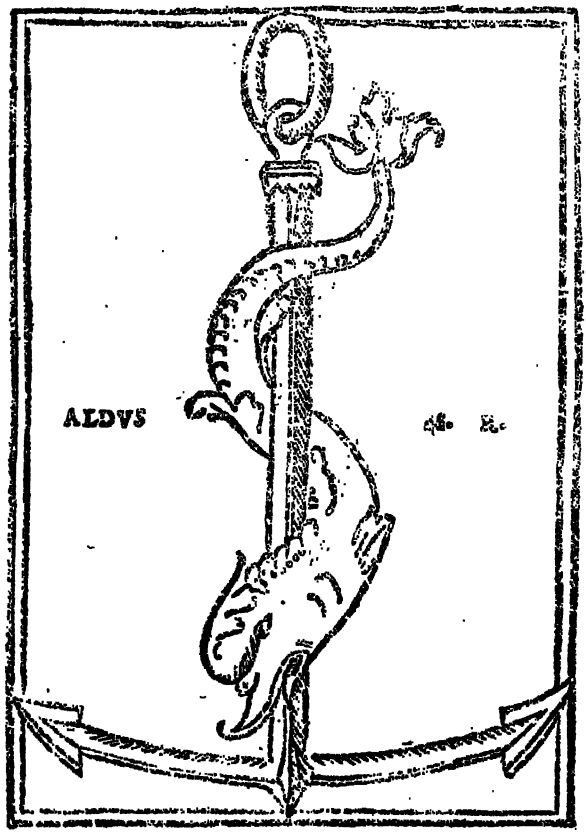
COLLATION BY SIGNATURES: [*], 4 leaves (*See* reproduction No. 187 *b*); aa, bβ, cγ, dδ, eε, fζ, gη, hθ, iι, kκ, lλ, mμ, nν, oξ, po, qπ, rρ, fς, tτ, uυ, xφ, yχ, zψ, &ω, each 8 leaves; aa *aa*, 4 leaves (the last blank and genuine); bb *ββ*, cc *γγ*, each 8 leaves; dd *δδ*, 10 leaves (the last blank and genuine); ee *εε*, ff *ζζ*, gg *ηη*, hh *θθ*, ii *ιι*, kk *κκ*, ll *λλ*, mm *μμ*, nn *νν*, oo *ξξ*, pp *oo*, qq *ππ*, each 8 leaves; rr *ρρ*, 10 leaves; ff *ss*, tt *ττ*, each 8 leaves; uu *υυ*, 6 leaves; xx *φφ*, yy *χχ*, zz *ψψ*, && *ωω*, aaa *aaa*, bbb *βββ*, each 8 leaves; ccc *γγγ*, 4 leaves; ddd *δδδ*, eee *εεε*, fff *ζζζ*, ggg *ηηη*, each 8 leaves; hhh *θθθ*, 10 leaves (the ninth blank and genuine); total 448 leaves. There are errors in the Greek letters of several signature-marks.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 187 *a*], recto of [*]; —[blank], verso of [*]; —[dedication, with heading] | REVERENDISSIMO IN CHRISTO PATRI ET DOMINO D. AEGIDIO | VITERBIENSI SANCTAE ROMANAE ECCLESIAE PRAESBY | TERO CARDINALI, TITVLI SANCTI MATTAEI, | AC SANCTAE APOSTOLICAE SEDIS LEGA | TO DE LATERE APVD CATHO | LICAM MAIESTATEM, AN | DREAS ASVLANVS | SALVTEM. | , recto of [*ii.]; —[blank], verso of [*ii.]; —[contents], recto of [*iii.] to recto of [*iv.]; —[blank], verso of [*iv.]; —[text of the first part: Genesis to Psalms], recto of folio [1] to verso of folio 220; —[1 blank leaf], [dd δδ x.]; —[list of books of the second part], recto of folio [221]; —| DANIELI RENERIO VERONAE | PRAEFECTO FEDERICVS | ASVLANVS. S. | , verso of folio [221]; —[text of the second part: Proverbs of Solomon to III. Maccabees], recto of folio 222 to verso of folio 348; —[list of books of the third part], recto of xx *φφ*; —[blank], verso of xx *φφ*; —| FRANCISCVS ASVLANVS ERASMO ROTERODAMO S. | , recto of xx *φφ* ii.; —[synopsis of the four Gospels], verso of xx *φφ* ii.; —[text of the third part: Matthew to the Apocalypse], recto of folio 353 to verso of folio 451; —[register and colophon, as reproduced; *See* No. 187 *b*], recto of [hhh *θθθ* viii.]; —[blank], verso of [hhh *θθθ* viii.]; —[1 blank leaf], [hhh *θθθ* ix.]; —[blank], recto of [hhh *θθθ* x.]; —[printer's device, same as on title-page], verso of [hhh *θθθ* x.]. The folio numbers 349, 350, and 435 to 444 are omitted in the numbering, which is continuous but contains many errors.

CONDITION: Size of leaf, 12 11/16 × 8 5/16

ΠΑΝΤΑ ΤΑ ΚΑΤ' ΕΞΟΧΗΝ ΚΑΛΟΥΜΕΝΑ
ΒΙΒΛΙΑ ΘΕΙΑΣ ΑΗΛΑΔΗ
ΓΡΑΦΗΣ ΠΑΛΑΙΑΣ ΤΕ,
ΚΑΙ ΝΕΑΣ.

SACRAE SCRIPTVRAE VETERIS,
NOVAEQVE OMNIA.



No. 187*a*. Title-page of the Bible in Greek; 1518.

inches. Bound in black straight-grained morocco, gilt edges.

OTHER COPIES.

British Museum (4); Rylands; Crawford; Devonshire; Ellesmere; Huth (2, one on thick paper); and Lenox Libraries.

REFERENCES.

Stevens, *Caxton Exhibition Catalogue* (1878), p. 63, No. 721; Brunet, I (1860): 861; Graesse, I (1859): 381; *Bibliotheca Grenvilliana*, I (1842): 74; Horne, *Manual of Biblical Bibliography* (1839), p. 43.

Copies of this work were printed on large or thick paper and on ordinary paper. There is also a copy on vellum in the Vatican Library. This is the First Edition of the Holy Bible in Greek, except that contained in the Polyglot of Complutum, 1514–17; and that was not issued to the public until 1520. In this and a few other copies, at p. 240 the title is ΣΕΙΡΑ′Χ instead of ΣΟΛΟΜΩΝΤΟΣ, which is generally found. "First edition of the Septuagint. Contains the first Greek Old Testament published, though it had been printed the previous year in the Ximenes Polyglot. . . . Aldus Pius Manutius, the projector of this work, as well as its chief editor and printer, died in 1516, before it was completed. Hence his father-in-law Andreas Asolanus' address to Cardinal Ægidius the friend of Aldus."

The New Testament in Greek was published for the first time (with the Latin) at Bâle in 1516.

All the head-pieces, captions, and first initials are printed in red to and including folio 382 [leaf && ωω viii.] excepting the verso of folio 345 [leaf uu νν iii.]. From folio 391 (leaf bbb βββ) onward they are uniformly printed in black.

* aα bβ cγ dδ eε fζ gη hθ iι kκ lλ mμ nν oξ pο qπ rϱ sς tτ uυ xφ yχ zψ &ω aaαα bbββ ccγγ ddδδ eeεε ffζζ ggηη hhθθ iiιι kkκκ llλλ mmμμ nnνν ooξξ ppοο qqππ rrϱϱ ssςς ttττ uuυυ xxφφ yyχχ zzψψ &&ωω aaaααα bbbβββ cccγγγ dddδδδ eeeεεε fffζζζ gggηηη hhhθθθ. Omnes ſunt quaterniones, præter * aaαα cccγγγ duerniones, uuυυ ternionem, & ddδδ rrϱϱ hhhθθθ quinterniones.

VENETIIS IN AEDIB.
ALDI ET ANDREAE
SOCERI. MD XVIII
MENSE FEBRVA
RIO

No. 187*b*. REGISTER AND COLOPHON OF THE BIBLE IN GREEK; 1518.

BOCCACCIO, GIOVANNI. (*b.* 1313, *d.* 1375.)

LE DECAMERON DE JEAN BOCCACE. LONDRES, 1757–1761. 5 vols., octavo, viz.: [188]

VOL. 1. 1757.

COLLATION BY SIGNATURES: a, 4 leaves; A to V, each 8 leaves; total 164 numbered leaves. Leaves C, Diiij., Eiij., Fij., and Giiij. have no signature-marks.

COLLATION BY PAGINATION: [engraved title-page, verso blank, inserted as a plate, as reproduced; *See* No. 188]; —[life of Boccaccio, with heading] | VIE | *DE JEAN BOCACE,* | POËTE FLORENTIN, | TRADUITE DE L'ITALIEN | DE PHILIPPE-MATTHIEU | VILLANI. |, pp. [j.]–viij.; —[text, with engraved heading] | PREMIERE | JOURNÉE |, pp. [1]–119; —[blank], p. [120]; —[text, with engraved heading] | SECONDE | JOURNÉE |, pp. [121]–316; — | *Fin du Tome Premier.* |, p. 316; —[contents, with heading] | TABLE | *Des Nouvelles contenues dans les deux* | *premieres Journées du Décameron.* |, pp. [317]–320; — | Fin de la Table. |, p. 320.

PLATES: Engraved title-page, portrait, and 22 plates; also 1 head-piece, 18 tail-pieces, and 22 engraved headings. The plate which should face p. 85 faces p. 93.

VOL. 2. 1757.

COLLATION BY SIGNATURES: A to S, each 8 leaves; T, 2 leaves; total 146 numbered leaves.

COLLATION BY PAGINATION: [engraved title-page, verso blank, inserted as a plate] | LE | DECAMERON | DE JEAN | BOCCACE. | TOME II. | *Londres 1757.* |; —[text, with engraved heading] | TROISIEME | JOURNÉE. |, pp. [1]–154; —[text, with engraved heading] | QUATRIEME | JOURNÉE. |, pp. [155]–286; — | *Fin du Tome Second.* |, p. 286; —[contents, with heading] | TABLE | *Des Nouvelles contenues dans les troi-* | *ſième & quatrième Journées du* | *Décameron.* |, pp. 287–292; — | Fin de la Table. |, p. 292.

PLATES: Engraved title-page and 22 plates; also 18 tail-pieces and 22 engraved headings.

VOL. 3. 1757.

COLLATION BY SIGNATURES: A to N, each 8 leaves (the last two blank and genuine); total 104 numbered leaves.

COLLATION BY PAGINATION: [engraved title-page, verso blank, inserted as a plate] | *LE* | DECAMERON | DE JEAN | BOCCACE. | *TOME III.* | Londres 1757. |; —[text, with engraved heading] | CINQUIEME | JOURNÉE. |, pp. [1]–128; —[text, with engraved heading] | SIXIEME | JOURNÉE. |, pp. [129]–198; — | *Fin du Tome Troiſieme* |, p. 198; —[contents, with heading] | TABLE | *Des Nouvelles contenues dans les cin-* | *quième & ſixième Journées du* | *Décameron.* |, pp. 199–203; — | *Fin de la Table.* |, p. 203; —[blank], p. [204]; —[2 blank leaves], [N vij.], [N viij.]. The page-numbers 201 and 203 are on the inner margins.

PLATES: Engraved title-page and 22 plates; also 18 tail-pieces and 22 engraved headings.

VOL. 4. 1761.

COLLATION BY SIGNATURES: A to R, each 8 leaves; S, 4 leaves; total 140 numbered leaves. Leaf Iij. is marked *Iij.; and Oiij. is *Oiij.

COLLATION BY PAGINATION: [engraved title-page, verso blank, inserted as a plate] | *LE* | DECAMERON | DE JEAN | BOCCACE | *TOME IV.* | Lond. 1761.



No. 188. Title-page of Le Decameron de Jean Boccace, Vol. 1; 1757.

| ;—[text, with engraved heading] | SEPTIEME | JOURNÉE. | , pp. [1]–113; —[blank], p. [114];—[text, with engraved heading] | HUITIEME | JOURNÉE. | , pp. [115]–274;—| *Fin du Tome Quatrieme.* |, p. 274;—[contents, with heading]| TABLE | *Des Nouvelles contenues dans les sep-* | *tieme & huitieme Journées du* | *Décameron.* |, pp. 275–280;—| *Fin de la Table.* |, p. 280.

Plates: Engraved title-page and 22 plates; also 20 tail-pieces and 22 engraved headings.

Vol. 5. 1761.

Collation by Signatures: A to R, each 8 leaves (the last blank and lacking); total 136 numbered leaves.

Collation by Pagination: [engraved title-page, verso blank, inserted as a plate] | *LE* | DECAMERON | DE JEAN | BOCCACE | *TOME V* | Londres 1761 | ;—[text, with engraved heading] | NEUFVIEME | JOURNÉE. | , pp. [1]–90;—[text, with engraved heading] | DIXIEME | JOURNÉE. | , pp. [91]–254;—| *CONCLUSION DE L'AUTEUR.* |, pp. 255–263;—| *Fin du Decameron de Bocace.* |, p. 263;—[contents, with head-

ing] | TABLE | *Des Nouvelles contenues dans les neu-|vieme & dixieme Journées du| Décameron.* | , pp. 264–269 ; — | *Fin de la Table.* | , p. 269 ; — [blank], p. [270] ; —[1 blank leaf], [R viij.].

PLATES : Engraved title-page and 22 plates ; also 22 tail-pieces and 22 engraved headings.

CONDITION : Size of leaf, 7 11/16 × 4 7/8 inches. Bound in red calf, gilt edges.

REFERENCES.

Lewine, *Bibliography of Eighteenth Century Art and Illustrated Books* (1898), p. 71 ; Cohen, *Guide de L'Amateur de Livres à Gravures du XVIII^e Siècles* (1886), col. 70 ; Brunet, 1 (1860) : 1007 ; Graesse, 1 (1859) : 453.

Some copies were printed on Holland paper, some on large paper, and some on ordinary paper. This is a large-paper copy. There are no letterpress title-pages, their place being taken by engraved ones, each of a different design. Of the 116 plates all but about 20 are from designs by Gravelot.

Although bearing the imprint "*Londres*," this edition was published in Paris simultaneously with the Italian edition, and contains the same illustrations. This was one of the most successful illustrated books of the eighteenth century. A similar edition in Italian was brought out at the same time by the same publishers. It also contains illustrations after designs by Gravelot, Boucher, Cochin, and Eisen, engraved by Aliamet, Baquoy, Flipart, Legrand, and several others.

In some copies the plates are to be found marked with a paraph, indicating the first proofs. The translation was made by Ant. le Maçon. "This French version is more valued in France than the original Italian edition. Some French connoisseurs allege that the illustrations were simultaneously executed for both editions, and it has even been suggested that the French proofs were anterior to the Italian ones. This suggestion, though made by a highly competent artist and critic, fails, we think, to carry conviction to a close observer ; suffice it to mention that in the early copies of the Italian edition all the volumes bear the date 1757, while the French edition is invariably dated 1757–61. The plate in the first 'Nouvelle' of the 8th Day differs in the French from the Italian edition."

BOCCACCIO, GIOVANNI. Payne, John, *translator.*

THE DECAMERON. LONDON, *for the Villon Society*, 1886. 3 vols., small quarto, viz. : [189]

VOL. 1.

COLLATION BY SIGNATURES : 6 leaves, without signature-marks ; [1] to 21, each 8 leaves (the last blank and genuine) ; total 174 numbered leaves.

COLLATION BY PAGINATION : [half-title], p. [i.] ; — | *No 451* [the number in MS.] |, p. [ii.] ; —[title] | The Decameron of Giovanni | Boccacci (Il Boccaccio) now | first completely done into English | Prose and Verse by John Payne | Author of The Masque of Shadows | Intaglios Songs of Life and Death | Lautrec New Poems etc. and | Translator of The Poems of | Master Francis Villon | of Paris The

Book of | the Thousand Nights | and One Night | and Tales from | the Arabic | Volume | One | *LONDON: MDCCCLXXXVI: PRINTED FOR THE | VILLON SOCIETY BY PRIVATE SUBSCRIPTION | AND FOR PRIVATE CIRCULATION ONLY.* | , p. [iii.]; —[blank], p. [iv.]; — | To | My Friend | Stéphane Mallarmé | , p. [v.]; —[blank], p. [vi.]; —[contents], pp. [vii.]–xi; —[blank], p. [xii.]; —[half-title] | PROËM. | , p. [1]; —[blank], p. [2]; —[text, with heading] | Here beginneth the Book called | Decameron and surnamed | Prince Galahalt wherein | are contained an hundred | Stories in ten Days | told by seven | Ladies and | three young | Men. | PROËM. | , pp. [3]–7; —[blank], p. [8]; —[text, first to fourth day, each with half-title], pp. [9]–334; —[1 blank leaf], [21_8].

VOL. 2.

COLLATION BY SIGNATURES: 6 leaves, without signature-marks; 1 to 22, each 8 leaves (the last blank and genuine); total 182 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; — | *No* | , p. [ii.]; —[title, same as in Vol. 1, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[contents], pp. [v.]–xii.; —[half-title] | Day the Third | (Continued). | , p. [1]; —[blank], p. [2]; —[text, with heading] | The Eighth Story. | [10 lines] | , pp. [3]–39; —[blank], p. [40]; —[text, fourth to seventh day, each with half-title], pp. [41]–350; —[1 blank leaf], [22_8].

VOL. 3.

COLLATION BY SIGNATURES: 6 leaves, without signature-marks; 1 to 22, each 8 leaves; 23, 2 leaves; total 184 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; — | *No* | , p. [ii.]; —[title, same as in Vol. 1, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[contents], pp. [v.]–xi.; —[blank], p. [xii.]; —[half-title] | Day the Seventh | (Continued). | , p. [1]; —[blank], p. [2]; —[text, with heading] | The Eighth Story. | [14 lines] |, pp. [3]–34; —[text, eighth to tenth day, each with half-title], pp. [35]–346; —[conclusion, with half-title], pp. [347]–354; — | Here endeth the book called Decameron | and surnamed Prince Galahalt. |, p. 354; —[list of Mr. Payne's works], p. [355]; —[imprint], p. [356].

CONDITION: Size of leaf, 7 5/16 × 5¾ inches. Bound in white vellum, gilt tops, other edges uncut.

BOCCACCIO, GIOVANNI.

THE DECAMERON. LONDON, *Printed for private subscription and for private circulation only*, 1887. [190]

Small quarto. No. 91 of 250 copies printed.

COLLATION BY SIGNATURES: [*a*], 2 leaves; *b*, B to Q, each 4 leaves (the last blank and genuine); total 66 leaves.

COLLATION BY PAGINATION: [half-title], recto of [*a*]; —[blank], verso of [*a*]; —[title] | The Decameron of Giovanni | Boccacci (Il Boccaccio) | now first completely done into English | The Stories which it has hitherto | been the custom to censure | emasculate or omit alto- | gether and which are | now presented | in their | entirety | LONDON: MDCCCLXXXVII: PRINTED FOR PRIVATE SUB- | SCRIPTION AND FOR PRIVATE CIRCULATION ONLY. | , p. [i.]; —

[edition notice], p. [ii.];—|Introductory Remarks.|, pp. [iii.]–ix.;—[blank], p. [x.];—[text], pp. [1]–118;—[1 blank leaf], [Q 4].

CONDITION: Size of leaf, 7 1/16 × 5 1/2 inches. Bound in white vellum, uncut edges.

BRACCIOLINI, POGGIO.

HISTORIA FIORENTINA. VINEGIA, *Iacop de roſſi*, 1476. [191]

Folio. First Edition. Printed with 41 lines to the full page.

COLLATION BY SIGNATURES: a, 10 leaves; b, c, each 8 leaves; d to h, each 10 leaves; i, k, each 6 leaves; l, m, each 10 leaves; n, 8 leaves (the last blank and lacking); total 116 unnumbered leaves. Leaf m. v. is wrongly marked m. u.

COLLATION BY PAGINATION: [introduction, with heading as reproduced; *See* No. 191*a*], recto of a. i. to verso of a. ii.; —[text in 8 books, the first with heading] |HISTORIA DIMESSER POGGIO. TRADOC|TA DILATINO. IN NOSTRA LINGVA. DA|IACOPO SVO FIGLIVOLO. LIBRO PRIMO|, recto of a. iii. to recto of [n. vii.];—[colophon, as reproduced; *See* No. 191*b*], recto of [n. vii.];—[blank], verso of [n. vii.];—[1 blank leaf], [n. viii.].

CONDITION: Size of leaf, 12 1/16 × 9 inches. Bound with No. 197.

PROHEMIO DI IACOPO DIMESSER POGGIO ALLO IL LVSTRISSIMO SIGNOR. FEDERICO DA MONTE FEL TRO CONTE DVRBINO. NELLA. HISTORIA. FIO RENTINA. DIMESSER. POGGIO. SVO PADRE. ET TRA DOCTA. DAL VI. DILATINO. IN LINGVA FIORENTINA

No. 191*a*. HEADING OF INTRODUCTION TO BRACCIOLINI'S HISTORIA FIORENTINA; 1ST EDITION; 1476.

Finito loctauo & ultimo libro della hiſtoria fiorentina di Meſſer Pog gio tradocta di lingua latina in lingua toſcana da Iacopo ſuo figliuolo Impreſſo Auinegia per lhuomo di optimo ingegnio Maeſtro Iacopo de roſſi di natione gallo neli anni di Criſto M. CCCCLXXVI a octo di marzo Regniante loinclito Principe Meſſer Andrea uendramino.

Lauſ Deo

No. 191*b*. COLOPHON OF BRACCIOLINI'S HISTORIA FIORENTINA; 1ST EDITION; 1476.

OTHER COPIES.

British Museum; Trinity College, Cambridge; Bibliothèque Ste. Genevieve, Paris; and Lenox Library.

REFERENCES.

Graesse, 5 (1864): 385; Brunet, 4 (1863): 771; Copinger, *Supplement to Hain*, Part 1 (1895), p. 389, No. *13172; Hain, 4 (1838): 132, No. *13172.

The *History of Florence* translated into Italian by one of the sons of Poggio (Bracciolini Giacomo Poggio) appeared in folio at Venice in 1476, then at Florence in 1492. There is a copy of this book printed on vellum in the Biblioteca dell' Accademia della Crusca, at Florence.

BRATHWAIT *or* BRATHWAITE, RICHARD. (*b.* c. 1588, *d.* 1673.)

THE ENGLISH GENTLEMAN. LONDON, *Iohn Haviland*, 1630. [192]

Small quarto. First Edition. Printed with shoulder and side-notes, the text enclosed in a single rule, with separate spaces for running head-lines, pagination, text, and side-notes.

COLLATION BY SIGNATURES: ¶, 2 leaves; ¶ (repeated), A to Z, Aa to Zz, Aaa to Nnn, each 4 leaves (the last blank and lacking); total 242 leaves. Leaves Hh 3 and Nnn 3 have no signature-marks.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 192], recto of [¶]; —[blank], verso of [¶];—|[conventional head-piece]| TO | THE NOBLY | ACCOMPLISHED, | honoured, and loved; THOMAS | Viſcount WENTVVORTH, Lord Pre-| ſident of *Yorke*; all correſpondence | to his 'prudent' ſt and prepa-|*red' st reſolves.* |[signed]| *Your Honours in all devotion,* | RICHARD BRATHVVAIT. |, recto of ¶ 2 to verso of ¶ (repeated);—|[type-ornament head-piece]| To the knowing Reader. |, recto and verso of ¶ 2;—|[type-ornament head-piece]|An exact Table or Directory, leading to the | principall points contained in | this Booke. |, recto of ¶ 3 to verso of [A 4]; —[text, with heading]|[conventional head-piece]| THE | ENGLISH | GENTLEMAN. |, pp. 1–456;—[text, with heading]|[conventional head-piece]| *A Gentleman* |, recto of Nnn to verso of Nnn 2;— | *FINIS.* |, verso of Nnn 2;—[verse, with heading]|[type-ornament head-piece]| EMBLEME. |, recto of [Nnn 3];— | *Vpon the Errata.* |, verso of [Nnn 3];—[1 blank leaf], [Nnn 4].

PLATES: Engraved title-page, in 11 compartments, with inscription: | *Ro: Vaughan fecit* |; and folding sheet of explanation, with heading: | A Draught of the Frontiſpice, with all ſuch eſpeciall *Properties, Adjuncts* and *Characters*, propriated, perſonated and | expreſſed, as may give clearer light to the explanation of it. | Whereto are annexed certaine exquiſite *Motto's, Impreſes*, with other *Ornaments* of *Art*, purpoſely deviſed | *and contrived, to adde more beautie and Perfection to the Worke.* |; preceding the title-page.

CONDITION: Size of leaf, 7 1/16 × 5 5/8 inches. Bound in blue crushed levant morocco, yellow edges; by Winstanley.

OTHER COPIES.

British Museum; Trinity College, Cambridge; Huth; Lenox; Halsey; and W. A. White Libraries.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 59, No. 66 (with facsimile of frontispiece); Huth, *Catalogue*, 1 (1880): 200; Hazlitt, *Collections and Notes* (1876), p. 47; Lowndes, 1 (1869): 258; Hazlitt, *Hand-Book* (1867), p. 51, No. 13 *a*.

THE English Gentleman:

Containing

Sundry excellent *Rules* or exquisite *Observations*, tending to Direction of every *Gentleman*, of selecter ranke and *qualitie*;

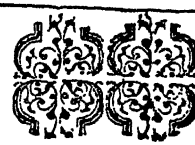
How to demeane or accommodate himselfe in the manage of publike or private affaires.

By

RICHARD BRATHWAIT *Esq.*

SENECA in Herc. furen.

——*Qui genus jactat suum*
Aliena laudat.



LONDON,
Printed by *John Haviland*, and are to be sold by ROBERT BOSTOCK at his shop at the signe of the Kings head in *Pauls* Church-yard. 1630.

No. 192. TITLE-PAGE OF BRATHWAIT'S ENGLISH GENTLEMAN; 1ST EDITION; 1630.

This well known work was universally read, and in its day no gentleman's library was considered complete without it.

In "The Table" (recto of A 2) is the following:

"*What directions are to be obſerved in the choice of a wife.* 256. *Which branch hath proper relation to three choice Characters annexed to the end of this Worke; which Characters are in ſome Copies only annexed* [but not in the copy here described], *and for ſome other Obſervations hereafter reſerved.*"

In the centre of the frontispiece, by Vaughan, is a small full-length figure of an English gentleman, supposed to be a portrait of the author, with the motto "SPES IN CÆLIS" at the top, and "PES IN TERRIS." below, and the poems by Brathwaite at the bottom. The Second Edition, merely a paginary reprint of the First, was published in 1633. This work was published in 1641 with the *English Gentlewoman* (our next number).

BRATHWAIT *or* BRATHWAITE, RICHARD.

THE ENGLISH GENTLEWOMAN. LONDON, *by B. Alsop and T. Fawcet, for Michaell Sparke*, 1631. [193]

Small quarto. First Edition.

COLLATION BY SIGNATURES: ¶, 4 leaves (the first blank and genuine); ¶¶, *, **, †, ††, B to Z, Aa to Ii, each 4 leaves (the last two leaves blank, and the last one lacking); total 148 leaves. Leaves ¶¶2 and Dd have no signature-marks; Hh is wrongly marked Ii; and Hh3 has a signature-mark.

COLLATION BY PAGINATION: [1 blank leaf], [¶]; —[title, as reproduced; *See* No. 193], recto of [¶2]; —[blank], verso of [¶2]; — | [conventional head-piece] | TO HER, | VVHOSE TRVE | LOVE TO VERTVE | HATH HIGHLY ENNOBLED | HERSELFE, RENOVVNED HER SEXE, | Honoured her Houſe: | *The Right Honourable, the Lady* | ARBELLA WENTVVORTH; | *The accompliſhment of her* | *Divineſt Wiſhes.* | [signed] | *Your Ladiſhips* | *devoted ſervant:* | Richard Brathwait. |, recto of ¶3 to recto of [¶¶2]; —[blank], verso of [¶¶2]; — | [conventional head-piece] | TO THE | GENTLEVVOMAN | READER. |, recto of ¶¶3 to recto of *2; — | [conventional head-piece] | An Abſtract or Summarie of all | ſuch Principall points, Branches or | Particulars, contayned in this Booke | entituled, | *The Engliſh Gentlewoman.* |, verso of *2 to verso of *3; — | [type-ornament head-piece] | A Compendious Table; where- | in the Principall points contained in | this Booke, are with no leſſe *Brevity* | *than Perſpicuity, Propriety,* | *than Facility couched.* |, recto of [*4] to verso of [††4]; —[text, with heading] | [type-ornament head-piece] | THE | ENGLISH | Gentlevvoman. |, pp. 1–221; —[blank], p. [222]; —[text, with heading] | [conventional head-piece] | *A Gentlewoman,* |, recto of [Ff4] to verso of [Gg3]; — | *FINIS.* | [type-ornament tail-piece] |, verso of [Gg3]; —[verse, with heading] | [type-ornament head-piece] | EMBLEME. |, p. 231 [wrongly numbered 221]; —[blank], p. [232]; — | [conventional head-piece] | APPENDIX | VPON A FORMER | *ſuppoſed Impreſſion of this* | TITLE. |, recto of Hh [wrongly marked Ii] to verso of Ii; — | [conventional head-piece] | ☞ *Vpon the* Errata. |, recto and verso of Ii2; —[2 blank leaves], [Ii3], [Ii4]. The following pages, in the text, are blank: 26, 80, 100, 156, 222, and 232. Page 75 is wrongly numbered 57; and 231 is 221.

THE
ENGLISH
GENTLEWOMAN,
drawne out to the full
Body:

EXPRESSING,
What Habilliments *doe best attire her,*
What Ornaments *doe best adorne her,*
What Complements *doe best accomplish her.*

By
RICHARD BRATHVVAIT *Esq.*

Modestia, non forma.

LONDON,
Printed by B. ALSOP and T. FAVVCET, for *Michaell Sparke*, dwelling in *Greene Arbor*.
1631.

No. 193. TITLE-PAGE OF BRATHWAIT'S ENGLISH GENTLEWOMAN; 1ST EDITION; 1631.

PLATES : Engraved title-page, in 10 compartments, with signature : | *Will : Marshall. fec* : | ; and folding sheet of explanation ; preceding the title-page. The engraved title-page has this imprint : | LONDON. | *Printed for* | Michaell Sparke | *and are to be* | *Sould, at the* | Blew Bible, | *in* | *Greene Arbor.* | 1631. |.

CONDITION : Size of leaf, 7$\frac{5}{16}$ × 5$\frac{1}{2}$ inches. Bound in blue crushed levant morocco, yellow edges ; by Winstanley. Inside the covers is inserted a portion of the sides of the former calf binding, each lettered in gilt, "G B", with the same letters in blind tooling above ; the whole enclosed by a foliated border in blind tooling.

OTHER COPIES.

British Museum (3) ; Halsey ; and Hoe Libraries.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905) : 61, No. 68 ; Hoe, *Catalogue*, 1 (1903) : 113 ; Lowndes, 1 (1869) : 258 ; Hazlitt, *Hand-Book* (1867), p. 51, No. 14 ; Corser, *Collectanea Anglo-Poetica*, Part 2 (Chetham Society, Vol. LV. 1861), p. 383.

This work has an engraved frontispiece by Will Marshall, intended as a counterpart of that by Vaughan in the *English Gentleman*, with a folding broadside explanatory of its subject. From the British Museum *Catalogue* we learn that "in this copy [1007. i. 9.] another item is added to the title."

On the front fly-leaf of the copy here described is written :

"*The initials G. B. which occur on the fly leaf & the portion of the old binding placed inside the cover are I believe those of Gawen Brathwait who was a Comr of Array in the Train Band of Westmorland & a Royalist. He was cousin to Richd B. the author of this book. My reason for judging the initials to be his is the fact that the volume has written in it the name of Iohn Brathwaite of Mislett. The Mislett branch (now extinct) being the only one claiming descent from Richd B. How did it come from the family of Gawen B. of Ambleside to the Mislet family? Gawen purchased High House, Hugill for his fourth son Robert. High House is close by Mislett.*

"*It is highly probable that the volume was a presentation copy from the Author as the end fly leaf has a MS. sonnet to the memory of the Lady Arabella Wentworth (wife of Thos. afterwards Earl of Strafford) to whom the book was dedicated. The sonnet being I think in Richd B.s handwriting.* [signed] *W. Wiper.*"

The sonnet above referred to, with heading, is as follows :

"*Vpon the right honble the Ladye*
Arabella Wentworth her
ſeruants funeralle
teares.

Nor good, nor great, nor faire exempted bee,
From Stroake of death, are all confirm'd by thee ;
Whoſe Birth improued thy worth, thy worth, thy birth,
And made thee heauenly while thou breathd on Earth ;
Thus Death was ſent to thee to crowne thee Sainct,
And leaue thy Lord for griefe a Preſident :
But fruitleſſe are theſe treaſures which we Spend,

Where the tribute of our teares produce no end:
For could Teares call thee back, right Sure am I,
Eyes would turne fountaines and be neuer dry:

Arbor bella manes, Arbella, propagine Clara,
Pernimis at viridis preſsa labore peris:

Non didici mentem veſtire colore dolentem,
Ille dolet vere qui ſine veſte dolet:

BRAY, *Mrs.* ANNA ELIZA (KEMP) STOTHARD. (*b.* 1790, *d.* 1883.)

LIFE OF THOMAS STOTHARD, R.A. London, *John Murray*, 1851. [194]

Foolscap quarto.

Collation by Signatures: [*a*], *b*, *c*, B to Z, AA to II, each 4 leaves (the last blank and lacking); total 136 numbered leaves.

Collation by Pagination: [pictorial half-title] | LIFE | OF | THOMAS STOTHARD, R.A. |, p. [i.];—[blank], p. [ii.];—[title] | LIFE | OF | THOMAS STOTHARD, R.A. | WITH PERSONAL REMINISCENCES | BY MRS. BRAY, | [2 lines] | WITH NUMEROUS ILLUSTRATIONS FROM HIS WORKS. | LONDON: | JOHN MURRAY, ALBEMARLE STREET. | 1851. | [at the head of the title is a miniature representation of Stothard's most popular work, *The Canterbury Pilgrims*], p. [iii.];—[imprint], p. [iv.];—[advertisement], pp. [v.]–vii.;—[blank], p. [viii.];—[pictorial half-title] | REMINISCENCES | OF | THOMAS STOTHARD, | R.A. | LIST OF CONTENTS. |, p. [ix.];—[blank], p. [x.];—[contents, list of illustrations, and introduction], pp. [xi.]–xxiv.;—[text, without heading], pp. [1]–233;—[blank], p. [234];—[appendix], pp. [235]–246;—[1 blank leaf], [II 4].

Illustrations: 55 illustrations in the text, as called for in the list of illustrations.

Extra-Illustrated.

Inserted in this work is a portrait of Stothard, lithographed by R. J. Lane; also 210 plates, most of which are inlaid to size.

Condition: Size of leaf, 8⅛ × 6 11/16 inches. Bound in half blue crushed levant morocco, gilt tops. Enlarged and extended by extra-illustrations to two volumes. With the two original blue pictorial wrappers, with title, | LIFE OF | THOMAS STOTHARD, R.A. |, bound in at the end of Vol. 2. The binder has placed the half-title (leaf [*a*]) in front of Vol. 2.

Mrs. Bray, the novelist and author of this biography, was a daughter-in-law of Thomas Stothard, having married his son Charles Alfred, for her first husband.

Stothard was an artist and book illustrator. His painting of the Canterbury Pilgrims setting out from the Tabard Inn in Southwark is well known. He executed masterly illustrations for many of the prominent English authors, including Spenser, Shakespeare, Milton, Defoe, Fielding, Richardson, Sterne, and Rogers.

BRITISH POETS (ALDINE EDITION).

LONDON, *William Pickering*, 1830–1853. 53 vols., foolscap octavo, viz.: [195]

VOLS. 1–3.

BURNS, ROBERT. *The Poetical Works of Robert Burns*; 1830–39; 3 vols.

COLLATION, VOL. 1, 1839: [half-title, portrait, title, imprint, dedication, preface, memoir by Sir Harris Nicolas, preface of 1786, dedication of 1787, and half-title], pp. [i.]–[lxxix.]; —[text], pp. [1]–264.

VOL. 2, 1830: [half-title, title, and imprint], pp. [i.]–[iv.]; —[text], pp. [1]–310; —[poems to the memory of Burns, glossary, index of poems, index of songs, and index of first lines], pp. [311]–360.

VOL. 3, 1839: [half-title, title, and imprint], pp. [i.]–[iv.]; —[text], pp. [1]–239; —[poems to the memory of Burns, appendix, glossary, index of poems, index of songs, and index of first lines], pp. [241]–317.

VOLS. 4–5.

THOMSON, JAMES. *The Poetical Works of James Thomson*; 1830; 2 vols.

COLLATION, VOL. 1: [half-title, portrait, title, imprint, memoir, preface, and commendatory verses], pp. [i.]–civ.; —[addenda to memoir], pp. [xcvii.]–cxix.; —[half-title, dedication, argument, and text], pp. [1]–229; —[specimen of author's alterations], pp. [231]–232.

The numbers xcvii.–civ. are repeated in the pagination.

VOL. 2: [half-title, title, imprint, and contents], pp. [i.]–vi.; —[half-title and text], pp. [1]–318.

VOL. 6.

COLLINS, WILLIAM. *The Poetical Works of William Collins*; 1853.

COLLATION: [half-title, portrait, title, contents, memoir, essay on the genius and poems of Collins, half-title, and note], pp. [i.]–[lxxvi.]; —[preface and text], pp. [1]–97; —[observations on the Oriental eclogues and odes, by Dr. Langhorne], pp. [99]–150.

VOL. 7.

WHITE, HENRY KIRKE. *The Poetical Works of Henry Kirke White*; 1853.

COLLATION: [half-title, portrait, title, imprint, dedication, contents, memoir by Sir Harris Nicolas, dedication, and preface], pp. [i.]–lviii.; —[text], pp. [1]–228; —[tributary verses], pp. 229–252.

VOLS. 8–10.

COWPER, WILLIAM. *The Poetical Works of William Cowper*; 1830–31; 3 vols.

COLLATION, VOL. 1, 1830: [half-title, quotation from Virgil, portrait, title, imprint, contents, memoir, and preface], pp. [i.]–xcvi.; —[text], pp. [1]–264.

VOL. 2, 1830: [half-title, title, imprint, contents, and advertisement], pp. [i.]–[vii.]; –[half-title and text], pp. [1]–301; —[article on hares, and printer's device], pp. 302–[308].

VOL. 3, 1831: [half-title, title, imprint, and contents], pp. [i.]–xii.; —[text], pp. [1]–386.

VOL. 11.

SURREY, HENRY HOWARD, *Earl of*. *The Poems of Henry Howard, Earl of Surrey*; 1831.

COLLATION: [half-title, portrait, title, imprint, contents, index of first lines, and memoir], pp. [i.]–lxxix.; —[text], pp. [1]–188.

VOL. 12.

WYATT, *Sir* THOMAS. *The Poetical Works of Sir Thomas Wyatt*; 1831.

COLLATION: [half-title, portrait, title, imprint, memoir, defence of Wyatt, and contents], pp. [i.]–xcvi.; —[text], pp. [1]–238; —[index of first lines], pp. 239–244.

VOL. 13.

BEATTIE, JAMES. *The Poetical Works of James Beattie*; 1853.

COLLATION: [half-title, portrait, title, imprint, and contents], pp. [i.]–[vi.]; —[memoir by Rev. Alexander Dyce], pp. [i.]–[lxvi.]; —[advertisement, preface, and text], pp. [1]–239.

VOLS. 14–16.

POPE, ALEXANDER. *The Poetical Works of Alexander Pope*; 1852; 3 vols.

COLLATION, VOL. 1: [half-title, portrait, title, memoir by Rev. Alexander Dyce, plan of an epic poem, Pope's will, and contents], pp. [i.]–[clxv.]; —[preface, discourse on pastoral poetry, and text], pp. [1]–168.

VOL. 2: [half-title, title, and contents], pp. [i.]–viii.; —[half-title and text], pp. [1]–311.

VOL. 3: [half-title, title, and contents], pp. [i.]–vii.; —[text], pp. [1]–360; —[index of persons and matters celebrated in the Dunciad], pp. 361–363.

VOL. 17.

GOLDSMITH, OLIVER. *The Poetical Works of Oliver Goldsmith*; 1831.

COLLATION: [half-title, portrait, title, imprint, advertisement, life of Goldsmith by Rev. John Mitford, anecdotes of Goldsmith, addenda, and contents], pp. [i.]–clxxxii.; —[half-title, dedication, and text], pp. [1]–156.

VOLS. 18–20.

MILTON, JOHN. *The Poetical Works of John Milton*; 1851; 3 vols.

COLLATION, VOL. 1: [half-title, portrait, and title], pp. [i.]–[iv.]; —[contents, sonnet, and advertisement], pp. [i.]–xx.; —[life of Milton by Rev. John Mitford, addenda, appendix, complimentary verses, note, and half-title], pp. [i.]–[cxxxix.]; —[text and imprint], pp. [1]–[154].

VOL. 2: [half-title, title, and imprint], pp. [i.]–[iv.]; —[text], pp. [1]–372.

VOL. 3: [half-title, title, and imprint], pp. [i.]–[iv.]; —[text], pp. [1]–334; —[printer's device], p. [335].

VOL. 21.

SHAKESPEARE, WILLIAM. *The Poems of Shakespeare*; 1853.

COLLATION: [half-title, portrait, title, and imprint], pp. [i.]–[iv]; —[memoir by Rev. Alexander Dyce, Appendix I., Appendix II., and contents], pp. [i.]–[xci.]; —[half-title, dedication, and text], pp. [1]–288.

VOLS. 22–26.

DRYDEN, JOHN. *The Poetical Works of John Dryden*; 1852; 5 vols.

COLLATION, VOL. 1: [half-title, portrait, title, and contents], pp. [i.]–[v.]; —[life of Dryden by Rev. John Mitford, appendix, and notes], pp. [i.]–[clii.]; —[text], pp. [1]–172.

VOL. 2: [half-title, title, and contents], pp. [i.]–vi.; —[text], pp. [1]–316.

VOL. 3: [half-title, title, and contents], pp. [i.]–viii.; —[text], pp. [1]–320.

VOL. 4: [half-title, title, and contents], pp. [i.]–vi.; —[text], pp. [1]–309.

VOL. 5: [half-title, title, and contents], pp. [i.]–vi.; —[text and imprint], pp. [1]–[318].

VOL. 27.

PARNELL, THOMAS. *The Poetical Works of Thomas Parnell*; 1833.

COLLATION: [half-title, portrait, title, imprint, and contents], pp. [i.]–vi.; —[dedicatory epistle in verse by Rev. John Mitford, notes, and quotation], pp. [i.]–[xxxiii.]; —[life of Parnell by Rev. John Mitford, Appendix I., Appendix II., and half-title], pp. [1]–[79]; —[dedication, half-title, and text], pp. [1]–128; —[half-title, preface, life of Zoilus, and imprint], pp. [129]–[186].

VOLS. 28–30.

SWIFT, JONATHAN. *The Poetical Works of Jonathan Swift*; 1833–34; 3 vols.

COLLATION, VOL. 1, 1833: [half-title, portrait, title, imprint, dedication, con-

tents, life of Swift by Rev. John Mitford, and appendix], pp. [i.]–cxiv.;—[text], pp. [1]–256.

VOL. 2, 1833: [half-title, title, imprint, and contents], pp. [i.]–viii.;—[text], pp. [1]–358.

VOL. 3, 1834: [half-title, title, imprint, and contents], pp. [i.]–viii.;—[text], pp. [1]–[368].

VOLS. 31–32.

YOUNG, EDWARD. *The Poetical Works of Edward Young*; 1852; 2 vols.

COLLATION, VOL. 1: [half-title, portrait, title, contents, sonnet, and life of Young by Rev. John Mitford], pp. [i.]–lvii.;—[text], pp. [1]–298.

VOL. 2: [half-title, title, and contents], pp. [i.]–vi.;—[text], pp. [1]–334.

VOL. 33.

AKENSIDE, MARK. *The Poetical Works of Mark Akenside*; 1835.

COLLATION: [half-title, portrait, title, imprint, contents, preface, life of Akenside by Rev. Alexander Dyce, note, and advertisement], pp. [i.]–xciv.;—[text], pp. [1]–303.

VOLS. 34–35.

BUTLER, SAMUEL. *The Poetical Works of Samuel Butler*; 1835; 2 vols.

COLLATION, Vol. 1: [half-title, portrait, title, imprint, poem by J. M., life of Butler by Rev. John Mitford, notes, and appendix], pp. [i.]–l.;—[text], pp. [1]–275.

VOL. 2: [half-title, title, imprint, and contents], pp. [i.]–vi.;—[text and imprint], pp. [1]–[298].

VOLS. 36–37.

PRIOR, MATTHEW. *The Poetical Works of Matthew Prior*; 1835; 2 vols.

COLLATION, VOL. 1: [half-title, portrait, title, imprint, poem by J. M., and contents], pp. [i.]–xii.;—[life of Prior by Rev. John Mitford, and appendix], pp. [i.]–xlii.;—[half-title, dedication, preface, postscript, and text], pp. [1]–280.

VOL. 2: [half-title, title, imprint, and contents], pp. [i.]–viii.;—[text], pp. [1]–343.

VOL. 38.

FALCONER, WILLIAM. *The Poetical Works of William Falconer*; 1836.

COLLATION: [half-title, title, imprint, dedication, contents, life of Falconer, and sonnet by Rev. John Mitford], pp. [i.]–[xxxix.];—[half-title, advertisement, introduction, half-title, and text], pp. [1]–236.

The contents, pp. [vii.]–viii., and sonnet, p. [xxxix.], have been transposed by the binder.

VOL. 39.

GRAY, THOMAS. *The Poetical Works of Thomas Gray*; 1836.

COLLATION: [half-title, portrait, title, imprint, dedication, sonnet, advertisement, contents, life of Gray by Rev. John Mitford, and appendix], pp. [i.]–cxxiv.;—[text and imprint], pp. [1]–[224].

VOLS. 40–44.

SPENSER, EDMUND. *The Poetical Works of Edmund Spenser*; 1839; 5 vols.

COLLATION, VOL. 1: [half-title, portrait, title, imprint, contents, and introductory sonnets], pp. [i.]–viii.;—[life of Spenser by Rev. John Mitford, and appendix], pp. [i.]–lxxvi.;—[half-title, dedication, letter by Spenser, verses to Spenser, verses by Spenser, and text], pp. [1]–282.

VOL. 2: [half-title, title, imprint, and contents], pp. [i.]–vi.;—[text and imprint], pp. [1]–[296].

VOL. 3: [half-title, title, imprint, and contents], pp. [i.]–[vi.];—[text], pp. [1]–296.

VOL. 4: [half-title, title, imprint, and contents], pp. [i.]–vi.;—[text and imprint], pp. [1]–[306].

VOL. 5: [half-title, title, imprint, and contents], pp. [i.]–vi.;—[half-title, dedication, text, and imprint], pp. [1]–[318].

VOLS. 45–47.

CHURCHILL, CHARLES. *The Poetical Works of Charles Churchill. With co-*

pious Notes and a Life of the Author by W. Tooke F.R.S.; 1844; 3 vols.

COLLATION, VOL. 1: [half-title, portrait, title, contents, preface of 1804, preface of 1844, life of Churchill, and appendix], pp. [i.]–cxii.;—[text and notes], pp. [1]–256.

VOL. 2: [half-title, title, and contents], pp. [i.]–[v.];—[text], pp. [1]–352.

VOL. 3: [half-title, title, and contents], pp. [i.]–[v.];—[text], pp. [1]–328;—[index and errata], pp. [329]–[356].

VOLS. 48–53.

CHAUCER, GEOFFREY. *The Poetical Works of Geoffrey Chaucer. With Memoir by Sir Harris Nicolas*; 1845; 6 vols.

COLLATION, VOL. 1: [half-title, portrait, title, contents, dedication, life of Chaucer, life of Thomas Chaucer, half-title, notes, half-title, contents, essay on the language and versification of Chaucer, half-title, contents, and introductory discourse to the Canterbury Tales], pp. [1]–326.

VOL. 2: [half-title, title, and contents], pp. [i.]–[v.];—[text], pp. [1]–330.

VOL. 3: [half-title, title, and contents], pp. [i.]–[v.];—[text], pp. [1]–363.

VOL. 4: [half-title, title, and contents], pp. [i.]–[v.];—[text and printer's device], pp. [1]–[322].

VOL. 5: [half-title, title, and contents], pp. [i.]–[v.];—[text and printer's device], pp. [1]–[322].

VOL. 6: [half-title, title, and contents], pp. [i.]–[v.];—[text], pp. [1]–288.

CONDITION: Size of leaf, 6½ × 4⅛ inches. This set is uniformly bound in half calf, gilt tops.

[BROWNE, *Sir* THOMAS.] (*b.* 1605, *d.* 1682.)

RELIGIO MEDICI. [LONDON], *for Andrew Crooke*, 1642. [196]

Small octavo. Printed with 25 lines to a full page. First Unauthorized Edition.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; A to M, each 8 leaves (the last blank and lacking); total 97 leaves.

COLLATION BY PAGINATION: [engraved title, as reproduced; *See* No. 196], recto of first leaf;—[blank], verso of first leaf;—[text, with heading] | [type-ornament head-piece] | RELIGIO | MEDICI. |, pp. 1–135;—| [type-ornament rule] | *The Second Part.* |, pp. 135–190;—| FINIS. |, p. 190. Page 3 correctly numbered; but in the Hoe copy, wrongly numbered 19.

CONDITION: Size of leaf, 5⅝ × 3¼ inches. Bound in brown crushed levant morocco, gilt edges; by Rivière. Nearly all the leaves are extended in part, and some entirely so on the fore edges.

OTHER COPIES.

The Earl of Ellesmere has a copy of the First Unauthorized Edition. Mr. F. R. Halsey and Mr. W. A. White have each a copy of the Second Unauthorized Edition. The British Museum and the Hoe Libraries contain both the spurious editions of 1642 and the author's First Edition of 1643.

REFERENCES.

Nicoll and Seccombe, *A History of English Literature*, 1 (1907): 350; Grolier Club, *Wither to Prior*, 1 (1905): 97, Nos. 104–106; Osler, *The 'Religio Medici,'* in *The Library*, 2d series, 7 (1906): 1–31, with reduced facsimile; Hoe, *Catalogue*, 5 (1905): 199; Greenhill's edition of Browne's '*Religio Medici*' (Golden Treasury series; 1904), pp. xxxiv.–xlvii.; Hoe, *Catalogue*, 1 (1903): 148; Locker-Lampson, *Appendix* (1900), p. 3; *Three Hundred Notable Books Added to the British Museum* (1899), p. 52; Hazlitt, *Collections and Notes* (1882), p. 65; same (1876), p. 56; Lowndes, 1 (1869): 291.



No. 196. TITLE-PAGE OF BROWNE'S RELIGIO MEDICI; 1ST UNAUTHORIZED EDITION; 1642.

The Locker-Lampson copy, with ex-libris.

This work, like many others of early English literature, was first circulated in manuscript by its author. Six copies at least are known to be in existence: one in the Bodleian Library; one in the British Museum; and four others, one of which, in the Wilkin Collection in the Castle Museum, Norwich, is in the author's own handwriting.

Two unauthorized editions were issued in 1642, prior to the author's edition of 1643.

The edition here described, having 190 pages of 25 lines to the page, is thought by Dr. Greenhill to be the first of the unauthorized editions. The second, of the same year, has 159 pages of 26 lines to the page.

The First Authorized Edition (1643) has the same engraved title-page as in our

reproduction, except that the words | *Religio* | *Medici.* | have been erased from the face of the plate. The line below the plate has also been erased, and in its place appears | *A true and full coppy of that which was moſt* | *imperfectly and Svrreptitiously printed before* | *vnder the name of* Religio Medici. | *Printed for Andrew Crooke.* 1643. | . At the end of this edition is a letter by Browne to Sir Kenelm Digby on the unauthorized editions, and Digby's reply.

Other editions appeared during the author's lifetime, in 1645, 1656, 1659, 1669, 1672, and 1682. Greenhill's edition contains an excellent "List of Editions" of this work, with collations of the textual differences of the first four editions, and the various readings of all the above-named editions very fully set out in the appended notes. The *Religio Medici* was translated into Latin, Dutch, French, and German; editions appearing in those languages in 1644, 1665, 1668, and 1680 respectively.

So popular was this work that it was followed by numerous imitations. W. Davenport Adams, in his *Famous Books* (pp. 204–209), enumerates no fewer than thirty such, published between 1645 and 1827.

The *Religio Medici* was written by Browne about 1635 or 1636, but was not printed until 1642. It has been translated into almost every language of Europe. The author "is perhaps the most poetic Englishman that has ever habitually written prose. . . . There is a sense of mystery, humour, and incommunicable charm about all that he writes which will always confirm fond readers in the belief that *Religio Medici* . . . is the most fascinating book ever written." He has been said to have had the most imaginative mind since Shakespeare.

BRUNI, LEONARDO, *Aretino.* (*b.* 1369, *d.* 1444.)

HISTORIA FIORENTINA. VINEGIA, *Iacomo de Roſſi,* 1476. [197]

Folio. Printed with 41 lines to the full page.

COLLATION BY SIGNATURES: a, 10 leaves (the first blank and lacking); b to i, each 10 leaves; k, 10 leaves (the second lacking); kk, 6 leaves; l, 10 leaves; m, 11 leaves; n to p, each 10 leaves; q, 12 leaves; r to x, each 10 leaves; total 219 unnumbered leaves. Leaf o is marked i. o.; u. i. is v. i.; and sheet i is marked i, ii, iii, iiii, and .v. i.

COLLATION BY PAGINATION: [1 blank leaf], [a. 1.];—[introduction, with heading] | PROHEMIO DI DONATO ACCIAIOLI NELLA | HISTORIA FIORENTINA TRADOCTA PER | Lui In Vulgare Alliexcellentiſſimi Signori Priori Di Liberta Et | Gonfaloniere Di Giuſtitia Del Popolo Fiorentino |, recto of a. 2. to recto of a. 3.;—[text in 12 books, the first with heading] | COMINCIA ILPRIMO LIBRO DELLA HISTORIA FIO | rentina. |, recto of a. 3. to recto of [x. x.];—[colophon, as reproduced; *See* No. 197], recto of [x. x.];—[blank], verso of [x. x.]. With illuminated initial and coat of arms on leaf a. 2.

CONDITION: Size of leaf, 12 7/16 × 9 inches. Bound in antique calf, marbled edges. With numerous manuscript notes in the margins. Leaf e 7 is mended in the centre, several letters in facsimile; and leaf k ii. is lacking.

OTHER COPIES.

British Museum; Rylands; Devonshire; Bibliothèque Ste. Geneviève, Paris; Lenox; and Halsey Libraries.

REFERENCES.

Copinger, *Supplement to Hain*, Part 1 (1895), p. 42, No. 1562; Brunet, 1 (1860): 398; Graesse, 1 (1859): 186; Hain, 1 (1826): 189, No. 1562.

There is a copy of this work, printed on vellum, in the Biblioteca Nazionale at Florence. It is usually found, as in this case, bound with the 1476 edition of Poggio's history of Florence (our No. 191). Brunet says that sometimes the "Historia universale di M. Leonardo Aretino, etc., insieme con l'historia fiorentina di Poggio nuovamente ristampata l'anno M. D. LX." is added to copies of these two histories bound together.

FINE Delduodecimo & ultimo libro della hiſtoria del Popolo Fioren tino compoſta da Meſſer Lionardo aretino in latino: Et tradocta ſ lin gua toſca da Donato Acciaioli a di.xxvii.dagoſto: M cccclxxiii. Impreſ ſo a Vinegia per lo diligente huomo Maeſtro Iacomo de Roſſi di nati/ one Gallo: Nellanno del Mcccclxxvi.a di xii.di Febraio: Regnante lo in clyto Principe Meſſer Piero Mozenico.

LAVS IMMORTALI DEO.

No. 197. COLOPHON OF BRUNI'S HISTORIA FIORENTINA; 1476.

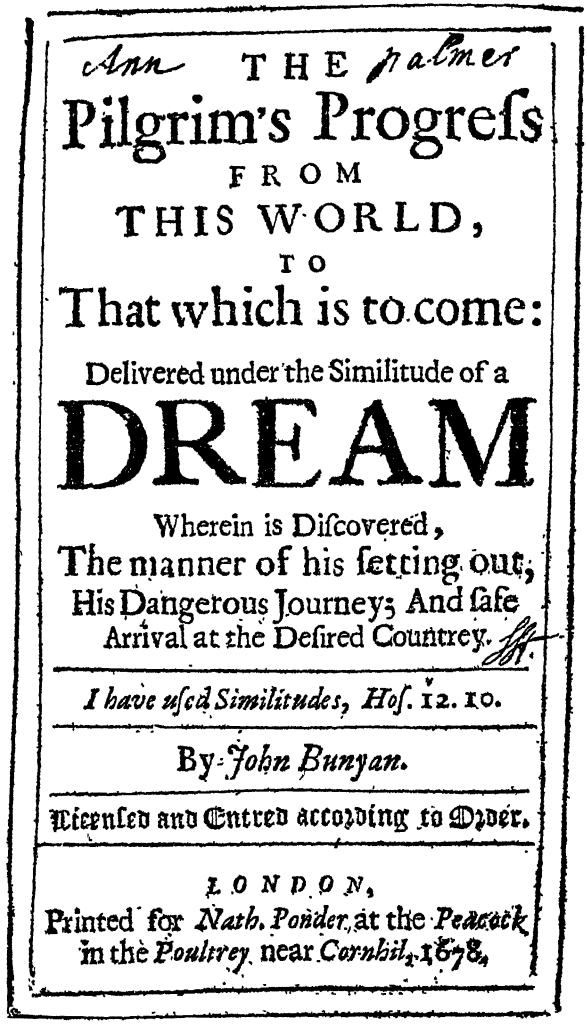
BUNYAN, JOHN. (*b.* 1628, *d.* 1688.)

THE PILGRIM'S PROGRESS FROM THIS WORLD, TO THAT WHICH IS TO COME. LONDON, *for Nath. Ponder at the Peacock in the Poultrey*, 1678. [198]

Small octavo. First Edition. Printed with side-notes.

COLLATION BY SIGNATURES: *A*, 8 leaves (the first, probably blank, lacking); B to P, each 8 leaves; Q, 4 leaves (the last blank and lacking); total 124 leaves.

COLLATION BY PAGINATION: [1 leaf, probably blank], [*A*]; —[title, as reproduced; *See* No. 198 *a*], recto of [*A* 2]; —[blank], verso of [*A* 2]; — | THE | *AVTHOR'S Apology* | For his BOOK. | [signed] | JOHN BUNYAN. |, recto of *A* 3 to verso of [*A* 6]; —[text, with heading] | [type-ornament head-piece] | THE | Pilgrims Progreſs: | In the ſimilitude of a | DREAM. |, pp. 1–232; — | FINIS. |, p. 232; — | The Concluſion. | [22 lines of verse] | THE END. |, p. [233]; —[blank], p. [234]; —[1 blank leaf], [Q 4]. Page-number 83 is 8ℰ; page 222 is wrongly



Ann THE Palmer

Pilgrim's Progress

FROM

THIS WORLD,

TO

That which is to come:

Delivered under the Similitude of a

DREAM

Wherein is Discovered,
The manner of his setting out,
His Dangerous Journey; And safe
Arrival at the Desired Countrey.

I have used Similitudes, Hos. 12. 10.

By *John Bunyan.*

Licensed and Entred according to Order.

LONDON,
Printed for *Nath. Ponder*, at the *Peacock*
in the *Poultrey* near *Cornhill*, 1678.

No. 198 *a*. Title-page of Bunyan's Pilgrim's Progress; 1st Edition; 1678.

numbered 223; 223 is 222; 226 is 227; and 227 is 226. On p. 226 the catchword is "phets" the first word on the top of p. 227 "Prophets;".

Plate: Portrait of Bunyan, as reproduced (*See* No. 198 *b*); facing the title-page.

Condition: Size of leaf, 5⅞ × 3 11/16 inches. Bound in old calf; in green crushed levant morocco solander case, elaborately tooled. The inside covers, the recto of the frontispiece, and p. [234] are scribbled over; the frontispiece is torn and mended and mounted on a stub; laid in is an account of Ann Palmer, the former owner of the book, by her grandson, John



No. 198*b*. Frontispiece of Bunyan's Pilgrim's Progress; 1st Edition; 1678.

Nash. A piece has been torn out of p. 22, and part of the marginal note is missing; the lower right-hand corner of p. 69 has been torn off, and part of the marginal note is missing.

Other Copies.

British Museum; Rylands; Holford; and Lenox Libraries. (The latter has three leaves in a kind of facsimile supplied from the Holford copy.) Two copies, both imperfect, were sold at Sotheby's, March 17, 1902, and July 26, 1907.

References.

Grolier Club, *Wither to Prior*, 1 (1905): 114, No. 121; Hazlitt, *Collections and Notes* (1903), p. 49; Paltsits, *Account of Bunyan's "Pilgrim's Progress" during the Seventeenth Century*, in *The Literary Collector*, 2 (1901): 62; Hazlitt, *Collections and Notes* (1887), p. 25; *Notes and Queries*,

7th series, Vol. 1 (1886), pp. 227, 272, 336, and 376; Lenox Library, *Bunyan's Pilgrim's Progress, etc.* (*Contributions to a Catalogue, No. 4*; 1879), p. 11; Lowndes, 1 (1869) : 312; Brunet, 1 (1860) : 1392; Offor, *Bibliographical Account of the Editions of the Pilgrim's Progress published during the Author's Life*, in *The Pilgrim's Progress*; Edited for the Hanserd Knollys Society (Publication, No. 3; 1847), pp. cxix.–cxliii.

The Palmer-Nash Copy.

In this copy is a portrait of Bunyan, concerning which there has been much speculation as to whether it properly belongs in this edition. The volume is supposed to be perfect without it, it being found in no other copy. It is found in a different state in the Third and many succeeding editions. In the copy here described the portrait of the Dreamer appears with a lion's head below in a cavern or prison, while directly over his right shoulder is the city with the inscription "*Vanity*" (see reproduction, No. 198 *b*). In all other known copies the city is named "*Destruction*," thus harmonizing with the text.

Laid in is a sheet, formerly used as a backing for the portrait, with MS. note:

"*Memorandum.*

"*This book belonged to Ann Palmer who was brought up by Miſs Iane Fleetwood, sister of the learned Dr. Fleetwood afterwards Bishop of St. Asaph and Ely — W. Nash married Ann Palmer aforesaid, of Upton Court Bucks, by whom she had one child, Wm. Nash, born at Upton Court Bucks, who died at Langley Bucks, Febry 12th 1838. & was buried in Upton Old Churchyard — The said Wm. Nash married Ann Allnutt daughter of Zachary Allnutt of Cookham Berks* — [signed] *Iohn Nash.*

Langley Bucks *Son of Wm Nash,*
Augst. 6. 1883 *Born 1814.*

"*John Bunyan born 30th Novr. 1628. Bunyan died August 31. 1688— and was buried in Bunhill Fields Cemetery.*"

In the Second and subsequent editions some words of the First Edition were omitted. The passage on p. 73 (2d ed., p. 95; 3d ed., p. 95) reads as follows, the words in brackets being those omitted: "*Apollyon* ſpread forth his Dragons wings, and ſped him away, that *Chriſtian* [for a ſeaſon] ſaw him no more."

Page 145 (2d ed., p. 179; 3d ed., p. 189), "beſides, on the banks of this River on either ſide were *green Trees*, that bore all manner of Fruit; [and the leaves of the Trees were good for Medicine; with the Fruit of theſe Trees they were alſo much delighted;] and the leaves they eat to prevent Surfeits, and other Diſeaſes."

The following editions of *The Pilgrim's Progress* were printed during Bunyan's lifetime; all, unless otherwise specified, being printed for Nathaniel Ponder of London:

PART 1.

The First Edition (1678) is that here described.

Of the Second Edition, "with Additions" (also 1678), there are copies in the British Museum (2); Bodleian; University Library, Cambridge; Baptist College

Library at Regent's Park, London; Dr. Angus, of Baptist College, London; and Lenox Library.

The Third Edition, the first complete edition (1679), is that described in our next number.

Of the Fourth Edition (1680) there are two issues: one has the verso of the title-page blank; the other, with "*Advertiſement*" on the verso of the title-page, is that described in our No. 200.

The Fifth Edition (also 1680) is that described in our No. 201.

Of the Sixth Edition (1681) there are two varieties: one, that described in our No. 202; the other, which is almost identical with it, except that it is from a different setting of type, is believed by Offor to be the original Sixth Edition. Of this latter impression there is a copy with 9 plates, but lacking the title-page, portrait, and "Author's Apology," in the Lenox Library.

Of the Seventh Edition (1681) there is a copy in the Lenox Library. The present location of the copy referred to by Offor, in 1847, as belonging to R. B. Sherring, of Bristol, is unknown. This edition, the rarest of all, is the one used by Bunyan while writing his Second Part, all references from it agreeing with this edition of the First Part.

Of the Eighth Edition (1682) there are copies in the British Museum; Sion College, London; and Lenox Library (2).

The Ninth Edition (1683) is that described in our No. 203.

Of the Tenth Edition (1685) there are copies in the British Museum and Lenox Library (3); also two untraced copies sold at Sotheby's December 4, 1902, and June 3, 1908.

Of the Eleventh Edition (1688) there is a very imperfect copy in the British Museum. Another copy was sold at the Buckler sale (Anderson) December 3, 1907.

Copies of a Fifth Edition (so called), dated 1682, are in the Huth and Lenox Libraries. The Huth copy, "A, 6 leaves; B–L 5 in twelves," contains a portrait of the author facing the title-page and at p. 128 a copperplate engraving. A series of 14 copperplates is also "inserted." The Lenox Library copy is described as follows: "Recto Advertisement; verso portrait; title-page; Advertisement; Apology, 8 pp. (n.n.); 1–220; The Conclusion; Books Printed pp. 5 (n.n.). With 12 copper-cuts." The Lenox copy therefore appears to have but 13 plates, including the portrait, while the Huth copy has 16.

A copy of the First American Edition, with the imprint | *BOSTON* IN *NEW-ENGLAND* | Printed by *Samuel Green* upon Aſ- | ſignment of *Samuel Sewall* and | are to be ſold by *John Vſher* | of *Boſton*. 1681. |, is in the Boston Public Library. This copy, thought to be unique, is probably the one which was at one time in the library of George Brinley, of Hartford, but disappeared before that collection was sold. Henry Stevens's description of the Brinley volume, given in the Lenox Library's *Bunyan's Pilgrim's Progress* (1879), p. 8, agrees with the one in the Boston Public Library, which also lacks the printed leaf at the end. Dr. Samuel A. Green gives an interesting account of this rarity, with a collation and facsimile

of the title-page, in his *Ten Fac-simile Reproductions Relating to Various Subjects* (1903), p. 13.

Translations in Dutch appeared at Amsterdam in 1682, 1684, and 1687; and at Utrecht in 1684 and 1685. A French translation (our No. 208) was published at Amsterdam in 1685. A translation in Welsh appeared at London in 1688, the year of Bunyan's death.

PART 2. GENUINE EDITIONS.

The First Edition (1684) is that described in our No. 204.

Of the Second Edition (1686) there is a copy in the British Museum; also an untraced copy, with a title-page in facsimile, sold by Sotheby, July 31, 1869.

Of an edition (number not stated) dated 1687, there is a copy in the Lenox Library. Another copy was sold at Sotheby's December 4, 1902.

The Third Edition (1690; our No. 207) did not appear until after Bunyan's death.

PART 2. SPURIOUS EDITIONS.

The First Spurious Edition (1683) is that described in our No. 205.

The Second Spurious Edition (Edinburgh, 1684) is that described in our No. 206.

PART 3. SPURIOUS.

A so-called *Pilgrim's Progress*, Part Third, by an unknown author, was first published a few years after Bunyan's death (1693). Though denounced as a forgery "it was soon adopted by the booksellers as an adjunct to Parts I. and II., and by 1785 professed to have reached the 59th edition."

The Pilgrim's Progress stands first in the literature of the allegory, and is without a rival in success or popularity. It has been translated into almost every literary language. So pure is the style in which it is written, that after the lapse of over two hundred years it contains scarcely an obsolete word. It is not strange that copies of the early editions of a work having such great popularity are scarce; the wonder is that any copies have come down to the present time.

John Bunyan, who followed the calling of his father as a "brasier," or, as more usually styled, a "tinker," was born in 1628. Naturally of a gay and daring disposition, and delighting in dancing, bell-ringing, and all kinds of rural sports and pastimes, but not what would be called a bad character or one given to drinking and licentiousness, his whole course of life was changed about the beginning of 1649 by the reading of two pious books, the only dowry of his newly wedded wife. Such was their influence upon him that he left off swearing, and became diligent in his attendance at services and sermons and in reading the Bible. Becoming a "brisk talker on religion," in 1653 he joined the Nonconformists. In 1657, after his removal to Bedford, which took place about 1655, he was formally set apart as a preacher. His earliest work, *Some Gospel-Truths Opened*, was published the year before. In November, 1660, he was arrested and thrown into Bedford gaol, where, notwith-

standing many efforts to secure his release, he was confined until May, 1672, except for a short interval in 1666. During this imprisonment he made long tagged laces for the support of his family, and gave religious instruction to his fellow prisoners. He devoted his enforced leisure to reading in his two chief companions, the Bible and Fox's *Book of Martyrs*, and to writing a number of his minor works. These were followed by his *Grace Abounding to the Chief of Sinners*, one of the three books by which his name is chiefly known, which was published in 1666. Of the next six years of his imprisonment little is known.

The imperishable allegory upon which Bunyan's claim to immortality chiefly rests was, we know upon Bunyan's own authority, written in prison, but whether before his release in 1672 or during a six months' confinement at a later period, about 1675, is not certainly known. From the fact that Bunyan was not in the habit of keeping his manuscripts long in hand before their publication, and from the tone of the poetical "Apology for his Book," it has been thought that it must have been written during his later confinement. The First Part of *The Pilgrim's Progress* appeared in 1678 (our present number). After several editions of this Part had been published, the Second Part appeared in 1684 (our No. 204). In the meantime, his second great work, the *Holy War*, had been published, in 1682.

Bunyan's active ministerial labors do not seem to have interfered with his literary activities, as he continued to write until his death, in 1688. He left several works in manuscript, which were given to the world in 1692 by his devoted friend and admirer, Charles Doe. Of a list of about sixty of his published works given in the *Dictionary of National Biography*, ten were posthumous.

BUNYAN, JOHN.

THE PILGRIM'S PROGRESS FROM THIS WORLD, TO THAT WHICH IS TO COME. London, *for Nath. Ponder, at the Peacock in the Poultrey*, 1679. [199]

Small duodecimo. Third Edition. Printed with side-notes.

Collation by Signatures: *A*, B to M, each 12 leaves; N, 6 leaves; total 150 leaves. Leaves E 5 and M 5 have no signature-marks; and N 2 is wrongly marked N 3.

Collation by Pagination: [blank], recto of [*A*]; —[portrait], verso of [*A*]; —[title, as reproduced; *See* No. 199], recto of [*A* 2]; —[blank], verso of [*A* 2]; —| The Author's Apology | For His BOOK. | [signed] | JOHN BUNYAN. |, recto of *A* 3 to verso of [*A* 6]; —[text, with heading] | [type-ornament head-piece] | THE | Pilgrims Progreſs: | In the Similitude of a | DREAM. |, pp. 1–285; —| *FINIS.* |, p. 285; —| *An Advertiſement.* | [8 lines] |, p. 285; —| The Concluſion. | [22 lines of verse] | THE END. |, p. [286]. Page 21 is wrongly numbered 23; 24 is 22; 25 is 23; 60 is 62; 92 is 62; 137 is 133; 176 is 776; 275 is 255; and the numbers 275 and 276 are repeated in the pagination.

The Portrait is the same as in No. 198, except the inscription above the Dreamer's shoulder, which here reads | *Destruction* |.

Condition: Size of leaf, 5⅝ × 3¼

inches. Bound in blue crushed levant morocco, gilt edges; by Bedford.

OTHER COPIES.

British Museum; Bodleian; and Lenox Libraries.

REFERENCES.

Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector*, 2 (1901): 64; Locker-Lampson, *Catalogue* (1886), p. 9; Hazlitt, *Collections and Notes* (1882), p. 70.

The Locker-Lampson copy, with ex-libris.

The page-numbers and the running head-lines from p. 133 to the end of the copy here described are in smaller type than pp. 1–132, indicating that the work was set up by two different printers.

On the verso of the first fly-leaf is a note in pencil by the former owner, as follows: "*This book is unique — it is Horner's copy. There is no copy of 2nd Edn known. Mr. Holford has shown me his unique copy of the 1st Editton.* [signed] *F. L. L.*" This may have been true when written, but now each of the above sentences is erroneous. Of the First Edition at least six copies are known, including our No. 198; of the Second Edition seven copies are located by Mr. Paltsits; and of the Third Edition four copies are known (including that here described).

Laid in at the end is a copy of a duplicate leaf of "The Conclusion" (pp. 285–286), without the *Advertiſement* at the foot of p. 285.

This is the first complete edition of *The Pilgrim's Progress*, in which the conference between the friend of Mr. By-ends and the Pilgrims first appears (pp. 171–181). This passage was the last addition made by Bunyan to the text of the First Part.

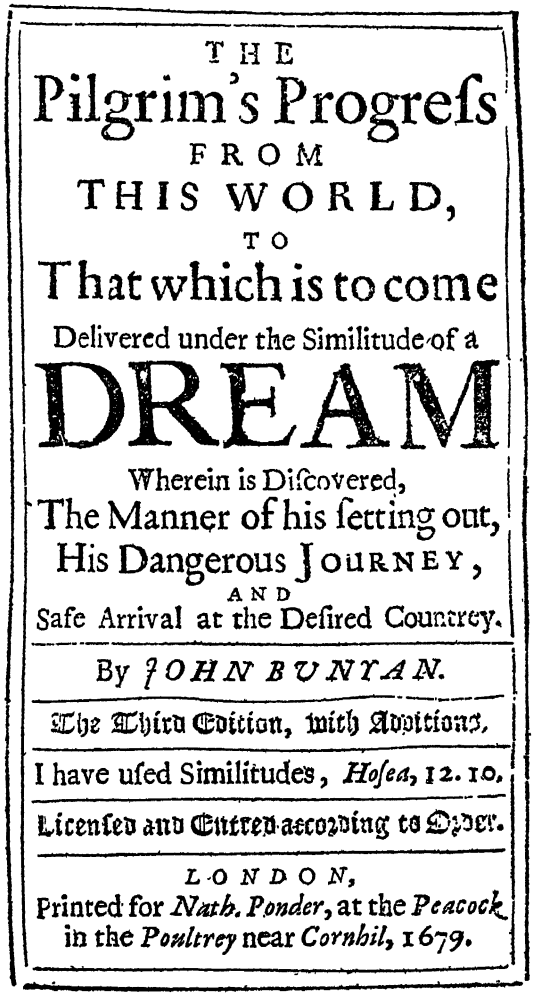
Besides slight verbal changes Bunyan made several important additions to the Second Edition, and one of several pages to the Third Edition. These are all indicated in the variorum edition of *The Pilgrim's Progress* edited for the Hanserd Knollys Society, with an introduction by George Offor, in 1847, the passages so added being printed between commas or specified in the notes.

These additions are as follows, the references being to the pages of the First, Second (Lenox Library copy), and Third Editions:

Page 2 (2d ed., p. 1; 3d ed., p. 1), after the paragraph closing with the words "*what ſhall I do?*" were added 2 paragraphs, the first beginning "In this plight therefore he went home, and reſtrained himſelf as long as he could,"; the second ending (2d ed., p. 3; 3d ed., p. 3) "*What ſhall I do to be ſaved?*"

Page 13 (2d ed., p. 16; 3d ed., p. 16), after the paragraph ending "And thus much concerning *Pliable.*" were added 53 paragraphs, the first beginning "Now as Chriſtian was walking ſolitary by himſelf, he eſpied one afar off come croſſing over the field to meet him;" and ending (2d ed., p. 30; 3d ed., p. 30) "till again he was got into the way which he left to follow Mr. *Worldly Wiſeman*'s counſel:".

Page 16 (2d ed., p. 33; 3d ed., p. 33), after the words "that he counteth it not worth running the hazards of a few difficulties to obtain it." were added 6 paragraphs, the first beginning "*Chr.* Truly, ſaid *Chriſtian*, I have ſaid the truth of *Pliable*," and ending (2d ed., p. 35; 3d ed., p. 35) "they in no wiſe are caſt out,".



THE
Pilgrim's Progreſs
FROM
THIS WORLD,
TO
That which is to come
Delivered under the Similitude of a
DREAM
Wherein is Diſcovered,
The Manner of his ſetting out,
His Dangerous JOURNEY,
AND
Safe Arrival at the Deſired Countrey.

By *JOHN BUNYAN.*

The Third Edition, with Additions.

I have uſed Similitudes, *Hoſea*, 12. 10.

Licenſed and Entred according to Order.

LONDON,
Printed for *Nath. Ponder*, at the *Peacock*
in the *Poultrey* near *Cornhil*, 1679.

No. 199. Title-page of Bunyan's Pilgrim's Progress; 3d Edition; 1679.

Page 58 (2d ed., p. 78; 3d ed., p. 78), after the paragraph ending "I would fain be where I ſhall die no more, and with the Company that ſhall continually cry *Holy, Holy, Holy.*" were added 15 paragraphs, the first beginning "Then ſaid *Charity* to *Chriſtian, Have you a family? are you a married man?*" and ending (2d ed., p. 80; 3d ed., p. 80) "*and thou haſt delivered thy ſoul from their blood.*"

Page 98 (2d ed., p. 121; 3d ed., p. 121), after the paragraph ending "And ſo at laſt I got paſt this *importunate* one." was added a short paragraph, as follows: "And when I had ſhaken him off, then I began to ſing".

Page 138 (2d ed., p. 167; 3d ed., p. 167), after the paragraph "Chr. *Pray who are your Kindred there, if a man may be ſo bold?*" were added the words: "*By-ends.* Almoſt the whole Town; and in particular, my Lord *Turn-about*, my Lord *Time-ſerver*, my Lord *Fair-ſpeech*, (from whoſe Anceſtors that Town firſt took its name:) Alſo Mr. *Smooth-man*, Mr. *Facing-bothways*, Mr. *Any-thing*, and the Parſon of our Pariſh, Mr. *Two-tongues*, was my Mothers own Brother by Father's ſide: And" . . .

Page 141 (3d ed., p. 171), after the paragraph ending "untill ſome overtake me that will be glad of my Company." were added 29 paragraphs, the first beginning "Now I ſaw in my dream, that *Chriſtian* and *Hopeful*, forſook him, and kept their diſtance before him," (in the copy of the Third Edition in the Lenox Library the beginning of this paragraph reads: "Then I ſaw in my Dream, that *Chriſtian* and *Hopeful* forſook him," etc.); the last (p. 181) ending "what will they do when they ſhall be rebuked by the flames of a devouring fire?"

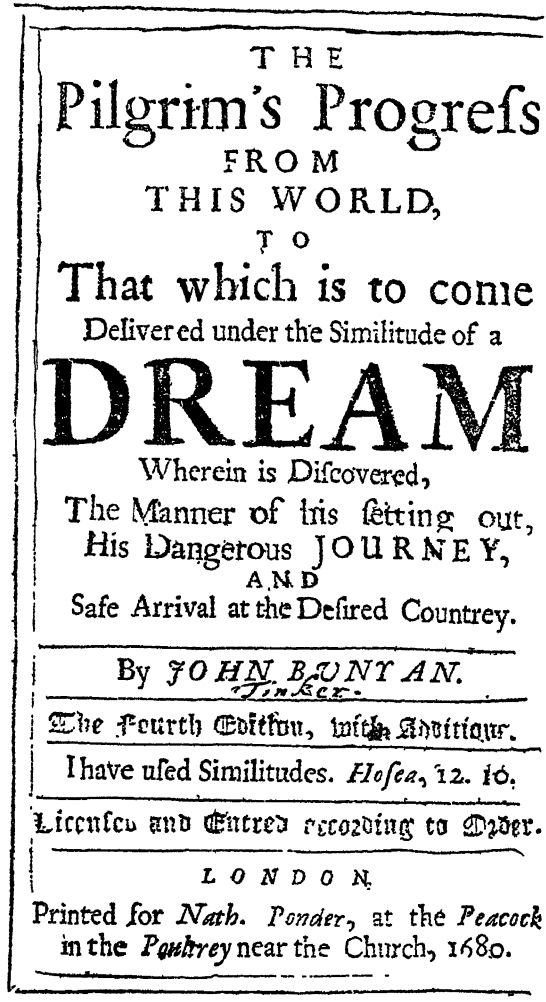
This addition, originally made to the Third Edition, was the last that Bunyan made to the text of the First Part. Subsequent changes, which were slight, were confined to alterations and amplifications of the side-notes.

Page 145 (2d ed., p. 174; 3d ed., p. 185), after the line of poetry "*Take up in this World, and no further go.*" were added 7 paragraphs, the first beginning "Now I ſaw, that juſt on the other ſide of this Plain, the Pilgrims came to a place where ſtood an old *Monument*," the last ending (2d ed., p. 178; 3d ed., p. 189) "this miniſtreth occaſion to us to thank God, to fear before him, and always to remember *Lot*'s Wife."

Page 151 (2d ed., p. 185; 3d ed., p. 196), after the paragraph ending "Now in this place, *Chriſtian* had double ſorrow, becauſe 'twas through his unadviſed haſte that they were brought into this diſtreſs." were added 8 paragraphs, the first beginning "Now *Giant Deſpair* had a Wife, and her name was *Diffidence:*" the last ending (2d ed., p. 192; 3d ed., p. 203) "And, ſayeſt thou ſo, my dear, ſaid the *Giant*, I will therefore ſearch them in the morning."

Page 229 (2d ed., p. 271; 3d ed., p. 280), after the paragraph ending "*Bleſſed are they that are called to the Marriage ſupper of the Lamb:* and thus they came up to the Gate." (the latter clause omitted in subsequent editions) there were added 2 paragraphs, the first beginning "There came out alſo at this time to meet them, ſeveral of the Kings Trumpeters, cloathed in white and ſhining Rayment," the second ending (2d ed., p. 273; 3d ed., p. 281) "Thus they came up to the Gate."

"'The Pilgrim's Progress,'" says Canon Venables in his "Life of Bunyan" (p. 177), "may be safely styled the first English novel. 'The claim to be the father of English romance,' writes Dr. Allon, 'which has been sometimes preferred for Defoe, really pertains to Bunyan. Defoe may claim the parentage of a species, but Bunyan is the creator of the genus.' As the parent of fictitious biography it is that Bunyan has charmed the world. On its vivid interest as a story, its universal interest and lasting vitality rest."



THE
Pilgrim's Progreſs
FROM
THIS WORLD,
TO
That which is to come
Delivered under the Similitude of a
DREAM
Wherein is Diſcovered,
The Manner of his ſetting out,
His Dangerous JOURNEY,
AND
Safe Arrival at the Deſired Countrey.

By JOHN BUNYAN.
Tinker.

The Fourth Edition, with Additions.

I have uſed Similitudes. *Hoſea*, 12. 10.

Licenſed and Entred according to Order.

LONDON
Printed for *Nath. Ponder*, at the *Peacock* in the *Poultrey* near the Church, 1680.

No. 200. TITLE-PAGE OF BUNYAN'S PILGRIM'S PROGRESS; 4TH EDITION; 1680.

BUNYAN, JOHN.

THE PILGRIM'S PROGRESS FROM THIS WORLD, TO THAT WHICH IS TO COME. LONDON, *for Nath. Ponder, at the Peacock in the Poultrey*, 1680. [200]

Small duodecimo. Fourth Edition, Second Issue. Printed with side-notes.

COLLATION BY SIGNATURES: *A*, B to M, each 12 leaves; N, 6 leaves; total 150 leaves. Leaves G 3 and N 3 have no signature-marks; and N 2 is wrongly marked N 3.

COLLATION BY PAGINATION: | *Adver-*

tiſement from the Bookſeller. | [signed] | *N. Ponder.* | *This is Brevier, and the true Copy.* | *This is Long Primer Letter.* | , recto of [*A*]; —[portrait], verso of [*A*]; —[title, as reproduced; *See* No. 200], recto of [*A* 2]; — | *Advertiſement.* | [6 lines] | , verso of [*A* 2]; — | The Author's Apology for | His BOOK. | [signed] | JOHN BUNYAN. | , recto of *A* 3 to verso of [*A* 6]; —[text, with heading] | [type-ornament head-piece] | THE | Pilgrims Progreſs: | In the Similitude of a | DREAM. | , pp. 1–287; — | *An advertiſement.* | [13 lines] | *FINIS.* | , p. 287; — | The Concluſion. | [22 lines in verse] | THE END. | , p. [288]. Page 2 is wrongly numbered 8; 6 is 7; 7 is 6; 234 is 243 and 241 is 141.

The Portrait is identically the same as in No. 199.

CONDITION: Size of leaf, 5⅝ × 3⅜ inches. Bound in mottled calf, sprinkled edges.

OTHER COPIES.

British Museum; and Lenox Libraries (both issues).

REFERENCES.

Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector*, 2 (1901): 64; Hazlitt, *Collections and Notes* (1882), p. 70; Lenox Library, *Bunyan's Pilgrim's Progress* (1879), pp. 9, 11.

Of this edition there were two issues. In the First Issue the verso of the title-page is blank; in the Second Issue it contains an advertisement. The copy here described is of the Second Issue. There are also two issues of the advertisement: one signed and ending as in the above collation; the other signed with the publisher's initials only, thus, | *N. P.* | .

BUNYAN, JOHN.

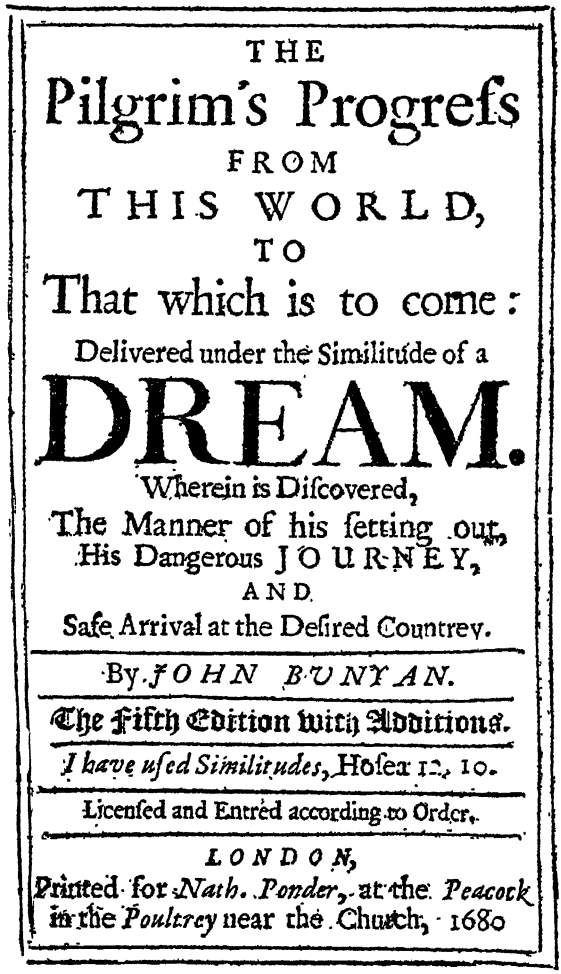
THE PILGRIM'S PROGRESS FROM THIS WORLD, TO THAT WHICH IS TO COME. LONDON, *for Nath. Ponder, at the Peacock in the Poultrey*, 1680. [201]

Small duodecimo. Fifth Edition with additions. Printed with side-notes.

COLLATION BY SIGNATURES: *A*, 6 leaves; B to K, each 12 leaves; L, 6 leaves (the last blank and genuine); total 120 leaves. Leaf G 4 is wrongly marked K 4; H 5 is H 4; and I 5 is I 4.

COLLATION BY PAGINATION: [blank], recto of [*A*]; —[portrait], verso of [*A*]; —[title, as reproduced; *See* No. 201], recto of [*A* 2]; — | *Advertiſement.* | [6 lines] | , verso of [*A* 2]; — | The Author's Apology for | His BOOK. | [signed] | JOHN BUNYAN. | , recto of *A* 3 to verso of [*A* 6]; —[text, with heading] | [type-ornament head-piece] | THE | Pilgrim's Progreſs: | In the Similitude of a | DREAM. | , pp. 1–220; — | The Concluſion. | [22 lines in verse] | THE END. | , p. [221]; — | *Books Printed for* Nath. Pon- | der, *at the* Peacock *in the* Poultery, *over againſt the* | Stocks-Market. | , pp. [222]–[226]; — | *FINIS.* | , p. [226]; —[1 blank leaf], [L 6]. Page 48 is wrongly numbered 58; 144 is 141; 147 is 127; 159 is 157; 162 is 160; 163 is 161; 166 is 164; 167 is 165; and 217 is 117.

The frontispiece is a portrait of John Bunyan; bust, directed and facing slightly to the right, looking to the front; with inscription: | *I. Sturt ſc:* | *John Bunyan.* | *Printed for Nath: Ponder in the Poultrey.* | *Printed for Nath: Ponder in the Poultrey.* (repeated) | ; line engraving. There is a rude full-page woodcut, with 4 lines of verse beneath, on p. 128.



THE
Pilgrim's Progress
FROM
THIS WORLD,
TO
That which is to come:
Delivered under the Similitude of a
DREAM.
Wherein is Diſcovered,
The Manner of his ſetting out,
His Dangerous JOURNEY,
AND
Safe Arrival at the Deſired Countrey.

By *JOHN BUNYAN.*

The Fifth Edition with Additions.

I have uſed Similitudes, Hoſea 12. 10.

Licenſed and Entred according to Order.

LONDON,
Printed for *Nath. Ponder,* at the *Peacock* in the *Poultrey* near the Church, 1680

No. 201. Title-page of Bunyan's Pilgrim's Progress; 5th Edition; 1680.

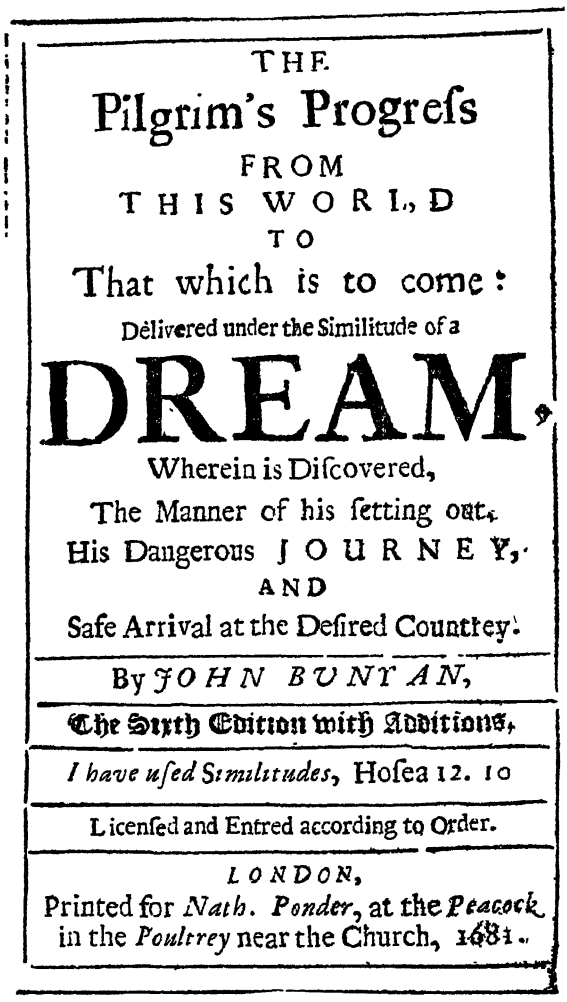
Condition: Size of leaf, 5 11/16 × 3 5/16 inches at bottom, and 3 1/16 at top. Bound in blue crushed levant morocco, gilt over rough edges; by Bedford. The title-page is mended through the center; a few page-numbers are supplied in facsimile; and the marginal notes are cut into on the upper edges of pp. 10, 12, 18, and 22.

Other Copies.

British Museum; and Lenox Libraries.

References.

Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector,* 2 (1901): 64; Lenox Library, *Bunyan's Pilgrim's Progress"* (1879), p. 11.



THE
Pilgrim's Progreſs
FROM
THIS WORLD
TO
That which is to come:
Delivered under the Similitude of a
DREAM.
Wherein is Diſcovered,
The Manner of his ſetting out,
His Dangerous JOURNEY,
AND
Safe Arrival at the Deſired Countrey.
By JOHN BUNYAN,
The Sixth Edition with Additions.
I have uſed Similitudes, Hoſea 12. 10
Licenſed and Entred according to Order.
LONDON,
Printed for *Nath. Ponder*, at the *Peacock*
in the *Poultrey* near the Church, 1681.

No. 202. Title-page of Bunyan's Pilgrim's Progress; 6th Edition; 1681.

BUNYAN, JOHN.

THE PILGRIM'S PROGRESS FROM THIS WORLD, TO THAT WHICH IS TO COME. London, *for Nath. Ponder, at the Peacock in the Poultrey*, 1681. [202]

Small duodecimo. Sixth Edition. Printed with side-notes.

Collation by Signatures: A, 6 leaves; B to K, each 12 leaves; total 114 leaves. Leaves B 5 and H 5 have no signature-marks; and H 6 is wrongly marked H 5.

Collation by Pagination: | *Adver-*

tiſement. | [11 lines] |, recto of A;—[portrait], verso of A;—[title, as reproduced; *See* No. 202], recto of [A 2];— | *Advertiſement.* | [6 lines] |, verso of [A 2];— | The Author's Apology for his | BOOK. | [signed] | JOHN BUNYAN. |, recto of *A* 3 to verso of [A 6];—[text, with heading] | [type-ornament head-piece] | THE | Pilgrim's Progreſs: | In the Similitude of a | DREAM. |, pp. 1–210;— | The Concluſion. | [25 lines in verse] | THE END. |, p. [211];— | *Books Printed for* Nath. Ponder, *at* | *the* Peacock *in the* Poultry, *over* | *againſt the* Stocks-Market. |, pp. [212]–[216]. Page 145 is wrongly numbered 135.

The portrait is a reëngraving of that in No. 198, but has no inscription, except that above the Dreamer's shoulder, which is | *Destruction* | instead of | *Vanity* |. There is also a woodcut on p. 121, identically the same as that on page 128 of our previous number.

CONDITION: Size of leaf, 5 11/16 × 3 5/16 inches. Bound in brown crushed levant morocco, gilt over rough edges; by Rivière; in a blue crushed levant morocco solander case.

OTHER COPIES.

British Museum; Huth; and Lenox Libraries.

REFERENCES.

Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector*, 2 (1901): 64; Huth, *Catalogue*, 1 (1880): 240; Lenox Library, *Bunyan's Pilgrim's Progress* (1879), p. 11.

BUNYAN, JOHN.

THE PILGRIM'S PROGRESS FROM THIS WORLD TO THAT WHICH IS TO COME. LONDON, *for Nathaniel Ponder at the Peacock in the Poultrey*, 1683. [203]

Small duodecimo. Ninth Edition. Printed with side-notes.

COLLATION BY SIGNATURES: A, 6 leaves; B to K, each 12 leaves; total 114 leaves. Leaf B 3 is wrongly marked 3.

COLLATION BY PAGINATION: | *Advertiſement.* | [11 lines] |, recto of A;—[portrait], verso of A;—[title, as reproduced; *See* No. 203], recto of [A 2];— | *Advertiſement.* | [6 lines] |, verso of [A 2];— | The Authors Apology for his | BOOK. | [signed] | JOHN BUNYAN. |, recto of *A* 3 to verso of [A 6];—[text, with heading] | [type-ornament head-piece] | THE | Pilgrim's Progreſs: | In the Similitude of a | DREAM. |, pp. 1–211;— | The Concluſion. | [25 lines in verse] | THE END. |, p. [212];— | *Books Printed for* Nath. Ponder, *at the* | Peacock *in the* Poultry, *over againſt* | *the* Stocks-Market. |, pp. [213]–[216];— | *FINIS.* |, p. [216]. Page 99 is wrongly numbered 89; 184 is 114; 210 is 208; the numbers 135–144 are repeated in the pagination; and 159–168 are omitted.

The Portrait on the verso of leaf A has been entirely reëngraved, and differs from that contained in our Nos. 198 and 202.

There are three woodcuts in the text, at pp. 121, 135 (repeated), and [204].

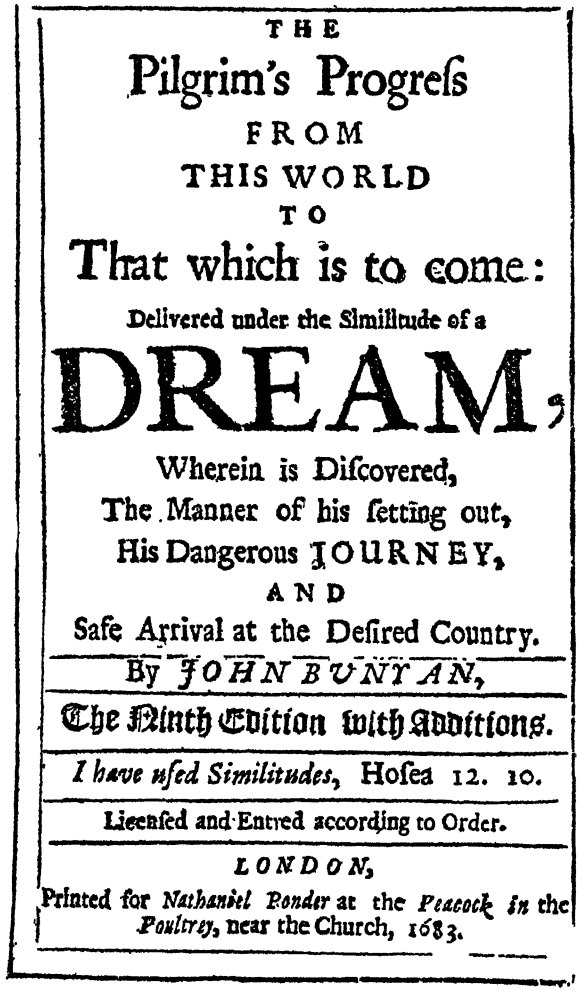
CONDITION: Size of leaf, 5 7/16 × 3 1/8 inches. Bound in calf, with blind tooling.

OTHER COPIES.

Huth; William Tarbutt of Cranbrook; and Lenox Libraries.

REFERENCES.

Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector*, 2 (1901): 64; Hazlitt, *Collections and Notes*, (1882), p. 70; Huth, *Catalogue*, 1 (1880): 241; Lenox Library, *Bunyan's Pilgrim's Progress* (1879), p. 11.



THE

Pilgrim's Progreſs

FROM

THIS WORLD

TO

That which is to come:

Delivered under the Similitude of a

DREAM;

Wherein is Diſcovered,

The Manner of his ſetting out,

His Dangerous JOURNEY,

AND

Safe Arrival at the Deſired Country.

By *JOHN BUNYAN*,

The Ninth Edition with Additions.

I have uſed Similitudes, Hoſea 12. 10.

Licenſed and Entred according to Order.

LONDON,

Printed for *Nathaniel Ponder* at the *Peacock* in the *Poultrey*, near the Church, 1683.

No. 203. Title-page of Bunyan's Pilgrim's Progress; 9th Edition; 1683.

There is also a Ninth Edition dated 1684, of which there is a copy in the Lenox Library. The title-page is similar to our reproduction, but the imprint reads: | *LONDON*, | Printed for *Nathanael Ponder*, at the *Peacock* in | the *Poultrey*, near the Church, 1684. |. The 1684 edition, though a close reprint of that of 1683, was printed from an entirely different setting of type.

BUNYAN, JOHN.

THE PILGRIM'S PROGRESS. FROM THIS WORLD TO THAT WHICH IS TO COME: THE SECOND PART. LONDON, *for Nathaniel Ponder at the Peacock in the Poultry*, 1684. [204]

Small duodecimo. First Edition of the Genuine Second Part. Printed with side-notes.

COLLATION BY SIGNATURES: A, 6 leaves; B to E, each 12 leaves; F, 5 leaves; G to K, each 12 leaves; L, 6 leaves; total 113 leaves. Leaf D 4 is wrongly marked D 5; and K 4 is K 2.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 204], recto of [A]; — [authorization to print] | I appoint Mr. *Nathaniel Ponder*, But no | other to Print this Book. | [signed] | *John Bunyan.* | [dated] | *January* 1. | 1684. |, verso of [A]; — [publisher's advertisement], verso of [A]; — | THE | Authors Way of Sending forth | HIS | Second Part | Of the | PILGRIM. | [signed] | Is the Hearty Prayer | of the Author, | *JOHN BVNYAN.* |, recto of [A 2] to verso of [A 6]; — [text, with heading] | THE | Pilgrims Progreſs. | In the Similitude of a | DREAM. | *The Second Part.* |, pp. 1–224; — | *FINIS.* | *ERRATA.* | [3 lines] |, p. 224; — [publisher's advertisement, with heading] | *Newly Publiſhed by* Nath. | Ponder, *at the* Pea- | cock *in the* Poultrey. |, pp. [225]–[227]; — | *FINIS.* |, p. [227]; — [blank], p. [228]. Page 96 is wrongly numbered 66; and the numbers 106–119 are omitted in the pagination.

PLATES: [1] Engraving of the Dreamer, by | *Sturt ſc:* | with inscription | *The Pilgrims Progreſs Pt 2d* | at left-hand side; with city at right-hand side, with inscription: | *Deſtruction* | ; facing the title-page.

[2] Full-page engraving, with inscription below: | *Behold here how the slothfull are a Signe;* | *Hung up, cauſe holy ways they did decline.* | *See here too how the Child doth play ỹ man* | *And weak, grow ſtrong, when Great heart leads* | *the Van.* | ; and | *52 & 53* | in upper right-hand margin; facing p. 53.

[3] Full-page engraving, with inscription below: | *Tho doubting Caſtle be demoliſhed,* | *And the Gyant diſpair hath loſt his head:* | *Sin can rebuild the Caſtle, make't remaine;* | *And make deſpair the Gyant live againe.* | ; and | *182 & 183* | in upper right-hand margin; facing p. 183.

CONDITION: Size of leaf, 5 5/16 × 3 3/8 inches. Bound in the original sheep; in a blue crushed levant morocco solander case. The frontispiece is rebacked; the title-page is extended on outer and lower margins; p. 53 is extended on outer margin and mended through the text near the center; the page-number is torn from pp. 57–58; the plate facing p. 53 is extended on outer margin; and there is writing on fly-leaves and inside of covers.

OTHER COPIES.

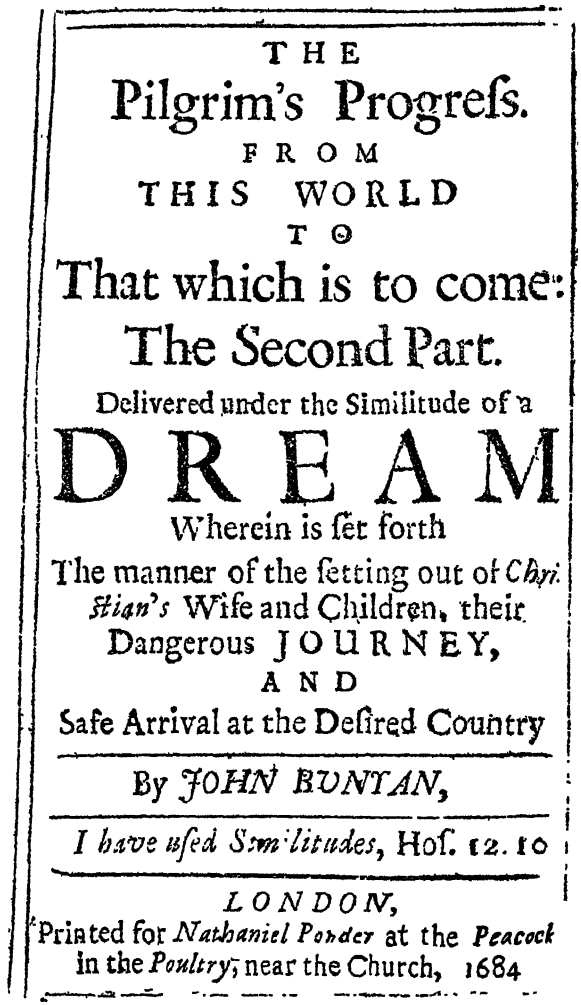
Rylands; and Lenox Libraries; and a copy, perhaps the one here described, that belonged to Elliot Stock. The Van Antwerp copy was sold at Sotheby's, March 22, 1907.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 114, No. 122; Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector*, 2 (1901): 65; Lenox Library, *Bunyan's Pilgrim's Progress* (1879), p. 11.

This is the First Genuine Edition of the Second Part, a spurious edition (our next number) having been published the previous year.

The Second Part gives an account of the pilgrimage of Christiana and her four sons to the Celestial City. Bunyan's authorization to Ponder to print this part, on the

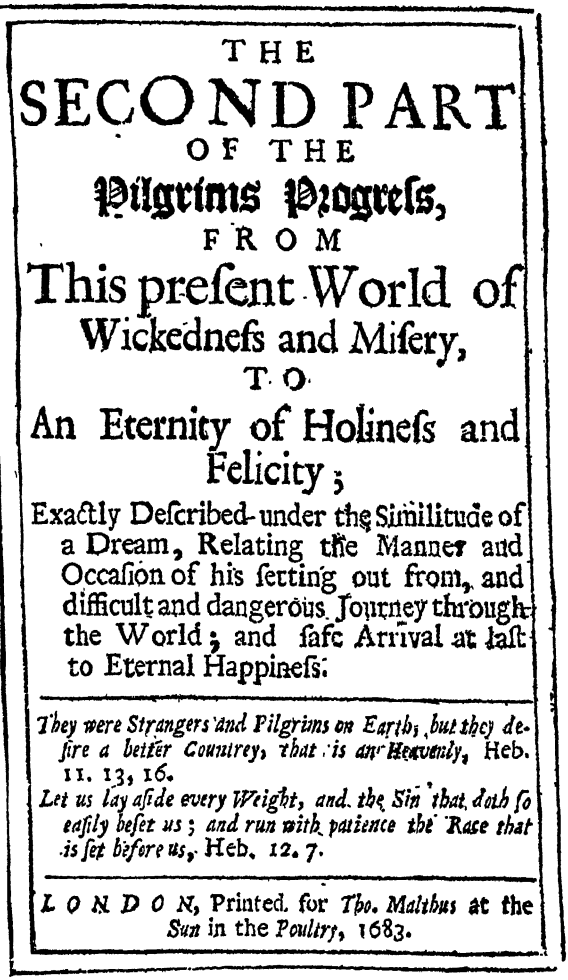


THE
Pilgrim's Progreſs.
FROM
THIS WORLD
TO
That which is to come:
The Second Part.
Delivered under the Similitude of a
DREAM
Wherein is ſet forth
The manner of the ſetting out of *Chriſtian's* Wife and Children, their Dangerous JOURNEY,
AND
Safe Arrival at the Deſired Country
By *JOHN BUNYAN*,
I have uſed Similitudes, Hoſ. 12. 10
LONDON,
Printed for *Nathaniel Ponder* at the *Peacock* in the *Poultry*, near the Church, 1684

No. 204. Title-page of Bunyan's Pilgrim's Progress, Second Part; 1st Genuine Edition; 1684.

verso of the title-page, is dated January 1, 1684. If this was old style the First Edition must have appeared some time between January and March 25, 1685.

In this edition pp. 100–105 and 120 are printed from a larger type than the remainder of the book. From the fact that sheet F is in five leaves instead of twelve, and the pagination breaks from 105 to 120 at the same place, it would seem as if some of the text had been duplicated in setting up the type, and to correct it the form had been reset.



THE
SECOND PART
OF THE
Pilgrims Progress,
FROM
This present World of
Wickedness and Misery,
TO
An Eternity of Holiness and
Felicity;
Exactly Described under the Similitude of a Dream, Relating the Manner and Occasion of his setting out from, and difficult and dangerous Journey through the World; and safe Arrival at last to Eternal Happiness.

They were Strangers and Pilgrims on Earth, but they desire a better Country, that is an Heavenly, Heb. 11. 13, 16.
Let us lay aside every Weight, and the Sin that doth so easily beset us; and run with patience the Race that is set before us, Heb. 12. 7.

LONDON, Printed for *Tho. Malthus* at the *Sun* in the *Poultry*, 1683.

No. 205. Title-page of the Spurious Second Part of the Pilgrims Progress; 1st Edition; 1683.

[BUNYAN, JOHN.]

THE SECOND PART OF THE PILGRIMS PROGRESS. London, *for Tho. Malthus at the Sun in the Poultry*, 1683. [205]

Small duodecimo. First Edition of the Spurious Second Part.

Collation by Signatures: A, 12 leaves; *, 6 leaves (inserted between A and A2); B to H, each 12 leaves; I, 6 leaves; total 108 leaves. Leaves B5 and H4 have no signature-marks.

Collation by Pagination: [title, as

reproduced; *See* No. 205], recto of [A]; —[blank], verso of [A]; — | An Explanation of the two *Emblems.* | [signed] | R. B. |, recto and verso of *; — | To the Ingenious | AUTHOR | Of this | SECOND PART | Of the | Pilgrims Progreſs. | [signed] | R. B. |, recto of *2 to verso of *3; — | THE | Authors Apology | FOR HIS | BOOK. | [signed] | *T. S.* |, recto of [*4] to verso of [*6]; — [dedication, with heading] | To Him that is Higher than | the Higheſt: The Almighty | and everlaſting *Jehovah,* | who is the Terror and Con- | fuſion of the Hardened and | Impenitent World; and the | Hope and Happineſs of all | Converted and Returning | Sinners. | [signed] | T. S. |, recto of A 2 to verso of A 3; — [text, with heading] | THE | PILGRIMS PROGRESS. | PART II. |, pp. 1–187; — | FINIS. |, p. 187; — [blank], p. [188]. The numbers 177–186 are repeated in the pagination.

PLATES: [1] Engraved frontispiece, with inscription below: | *London Printed for Thomas Malthus at ỳ | Sunn in ỳ Poultry* |; and with two quotations from Scripture in the upper portion.

[2] Engraved plate representing the Horrible Pit; facing p. 26.

CONDITION: Size of leaf, 5 9/16 × 3 3/8 inches. Bound in blue straight-grained morocco, gilt edges.

OTHER COPIES.

Library of the Baptist Union, England (the poet Southey's copy); and Lenox Library.

REFERENCE.

Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector,* 2 (1901): 66.

This is a spurious Second Part by some imitator of Bunyan's style. It does not seem to have met with much success. The leaf containing pp. 161–162, though printed in smaller type than the rest of the book, is genuine.

[BUNYAN, JOHN.]

THE SECOND PART OF THE PILGRIMS PROGRESS. EDINBURGH, *the Heir of Andrew Anderſon,* 1684. [206]

Small duodecimo. Second Edition of the Spurious Second Part.

COLLATION BY SIGNATURES: A to G, each 12 leaves (the last blank and genuine); total 84 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 206], recto of [A]; — [blank], verso of [A]; — | To Him that is Higher than the | Higheſt: The Almighty and | everlaſting *Jehovah,* who is the | Terror and Confuſion of the | Hardened and Impenitent | World; and the Hope and | Happineſs of all Converted and | Returning Sinners. | [signed] | T. S. |, recto of A 2 to verso of A 3; — | THE | Authors Apology | FOR HIS | BOOK. | [signed] | *T. S.* |, recto of A 4 to recto of [A 6]; — | To the Ingenious | AUTHOR | Of this | SECOND PART | Of the | Pilgrims Progreſs. | [signed] | R. B. |, verso of [A 6] to recto of [A 8]; — [blank], verso of [A 8]; — [text, with heading] | THE | Pilgrims Progreſs. | PART II. |, pp. 1–159; — | FINIS. |, p. 159; — [blank], p. [160]; — [1 blank leaf], [G 12]. The numbers 80–89 are omitted in the pagination.

CONDITION: Size of leaf, 4¾ × 2⅝ inches. Bound in old calf, marbled edges; in red crushed levant morocco solander case. The margins are closely trimmed, in many places the head-lines and sides of the text being clipped.

REFERENCE.

Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector,* 2 (1901): 66.

THE
SECOND PART
OF THE
Pilgrims Progreſs,
FROM
This preſent World of Wickedneſs and Miſery,
TO
An Eternity of Holineſs and Felicity;

Exactly Deſcribed under the Similitude of a Dream, Relating the Manner and Occaſion of his ſetting out from, and difficult and dangerous Journey through the World; and ſafe Arrival at laſt to Eternal Happineſs.

They were Strangers and Pilgrims on Earth, but they deſire a better Country, that is an Heavenly, Heb. 11. 13, 16.

Let us lay aſide every weight, and the Sin that doth ſo eaſily beſet us; and run with patience the Race that is ſet before us, Heb. 12. 7.

EDINBURGH,
Printed by the Heir of *Andrew Anderſon*, Printer to the Kings moſt Sacred Majeſty, Anno *DOM.* 1684.

No. 206. Title-page of the Spurious Second Part of the Pilgrims Progress; 2d Edition; 1684.

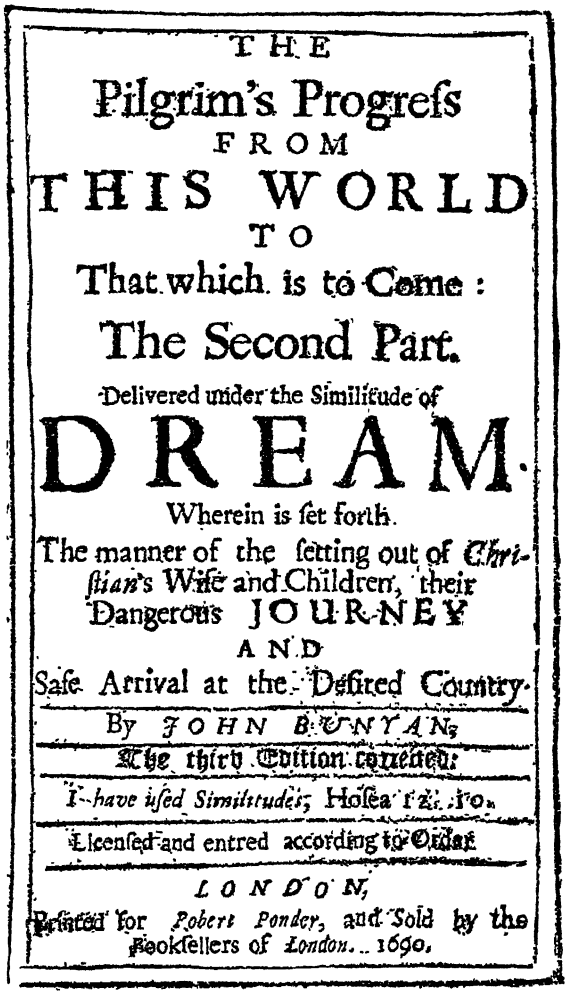
BUNYAN, JOHN.

THE PILGRIM'S PROGRESS FROM THIS WORLD TO THAT WHICH IS TO COME: THE SECOND PART. London, *for Robert Ponder*, 1690. [207]

Small duodecimo. Third Edition of the Genuine Second Part. Printed with side-notes.

Collation by Signatures: A to H, each 12 leaves; total 96 leaves. Leaves C 5 and G 4 have no signature-marks; and F 3 is wrongly marked F 5.

Collation by Pagination: [title, as reproduced; *See* No. 207], recto of [A];— [publisher's advertisement, beginning] | A Copy-Book Enriched with great Variety | of the moſt Uſeful and Modiſh Hands. . . . | [26 lines] | All ſold by *Robert Ponder*. |, verso of [A];— | THE | Authors Way of



THE
Pilgrim's Progreſs
FROM
THIS WORLD
TO
That which is to Come:
The Second Part.
Delivered under the Similitude of
DREAM.
Wherein is ſet forth.
The manner of the ſetting out of *Chriſtian*'s Wife and Children, their Dangerous JOURNEY
AND
Safe Arrival at the Deſired Country.
By JOHN BUNYAN.
The third Edition corrected.
I have uſed Similitudes; Hoſea 12. 10.
Licenſed and entred according to Order.
LONDON,
Printed for *Robert Ponder*, and Sold by the Booksellers of *London*. 1690.

No. 207. Title-page of Bunyan's Pilgrim's Progress, Second Part; 3d Genuine Edition; 1690.

Sending forth | his | Second Part | of the | PILGRIM. | [signed] | Is the Hearty Prayer | of the Author | *JOHN BUNYAN.* |, recto of A 2 to verso of [A 6];—[text, with heading] | the | Pilgrims Progreſs | In the Similitude of a | DREAM. | The Second Part. |, pp. 1–180;— | *FINIS.* |, p. 180. Page 5 has no page-number; and the 5 in number 25 is omitted.

Illustrations: Rude full-page woodcuts on pp. 47 and 148. Below each are four lines of verse.

Condition: Size of leaf, 5 1/16 × 3 1/4 inches. Bound in old calf; in red straight-grained morocco solander case. The leaves are closely trimmed on the upper margins, and some of the head-lines have been clipped; the page-numbers 105–106 have

been torn off, carrying a few letters of the text. With some leaves uncut on their lower margins; the outer corners rounded with use and wear.

OTHER COPIES.

British Museum.

REFERENCE.

Paltsits, *Account of Bunyan's "Pilgrim's Progress,"* in *The Literary Collector*, 2 (1901): 66.

BUNYAN, JOHN.

VOYAGE D'UN CHRESTIEN VERS L'ETERNITÉ. AMSTERDAM, *Jean Boekholt*, 1685. [208]

Small duodecimo. First Edition. Printed with side-notes.

COLLATION BY SIGNATURES: *, A to N, each 12 leaves (the last two blank, the first genuine, the second lacking); total 168 leaves. The first sheet has the marks *3, *5, and *6; and leaf L 7 has a signature-mark.

COLLATION BY PAGINATION: [engraved title], recto of [*]; —[blank], verso of [*]; —[title, as reproduced; *See* No. 208], recto of [*2]; —[blank], verso of [*2]; —|COPIE|van de|PRIVILEGIE.|[signed] GASP. FAGEL. | 1684. | *Ter Ordonnantie van de Staten,* | SIMON VAN BEAUMONT. | [dated] | . . . Gedaen in den Hage | onder Onſen grooten Zegele hier aan | doen hangen, den xvj. Mey in't jaer | ons Heeren ende Zalighmakers duy- | ſent ſes hondert vier en tachtig. |, recto of *3 to verso of *5; —| LECTEUR | AMY. |, recto of *6 to verso of [*12]; —[text, with heading] | VOJAGE | D'UN | CHRETIEN | Vers l'Eternité | *Repreſenté ſous la figure d'un ſonge.* |, pp. 1–302; —| Chant de Triomfe d'une ame | arrivée en la Gloire | Celeſte. |, pp. [303]–[307]; —| FIN. |, p. [307]; —[blank], p. [308]; —[2 blank leaves], [N 11], [N 12]. Page 114 is wrongly numbered 116; 115 is 117; 285 is 385; and 296 is 496.

PLATES: Engraved title-page and 8 plates. The plates have the page-numbers at the top, and face pp. 22, 40, 60, 83, 96, 111, 168, and 287. Each plate bears the initials "I. L.", and the number on the fourth is "8ε."

CONDITION: Size of leaf, 4 15/16 × 2¾ inches. Bound in old tree-calf. The side-notes, head-lines, and page-numbers are clipped on several pages; and several margins torn, carrying away portions of the text.

OTHER COPIES.

Lenox; and J. Pierpont Morgan Libraries.

REFERENCES.

Hazlitt, *Collections and Notes* (1887), p. 25; Lenox Library, *Bunyan's Pilgrim's Progress* (1879), p. 33.

This is the first edition in French of *The Pilgrim's Progress.*

Before the close of the seventeenth century this incomparable allegory had been translated into Dutch (1682), French (1685), and Welsh (1688). A translation in German appeared in 1703. The Lenox Library *Bunyan's Pilgrim's Progress* (1879) records seventy-four volumes printed in foreign languages, or editions in twenty-two different languages; while Anderson in his *Bibliography* appended to Canon Venables' *Life of John Bunyan* (Great Writers Series, 1888) records translations into seventy-six different languages and dialects.

VOYAGE
d'UN
CHRESTIEN
vers l'Eternité.

Ecrit en Anglois,

PAR

MONSIEUR BUNJAN,

F. M. en Bedfort;

Et nouvellement traduit en François.

Avec Figures.



A AMSTERDAM,

Chez JEAN BOEKHOLT, Libraire de prés la Bourse. 1685.

Avec Privilegie.

No. 208. TITLE-PAGE OF BUNYAN'S VOYAGE D'UN CHRESTIEN VERS L'ETERNITÉ; 1ST EDITION IN FRENCH; 1685.

BURNS, ROBERT. (*b.* 1759, *d.* 1796.)

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. KILMARNOCK, *John Wilson*, 1786. [209]

Octavo. First Edition.

COLLATION BY SIGNATURES: a, A to Z, Aa to Ff, each 4 leaves; total 120 numbered leaves. Leaves A 2, F 2, M 2, T 2, and Ff 2 have no signature-marks.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 209], p. [i.];—| Entered in Stationers-Hall. | [enclosed by type-ornament border], p. [ii.];—[preface], pp. iii.–vi.;—[contents], pp. vii.–viii.;—[text in numerous poems, the first with heading] | [type-ornament head-piece] | THE | TWA DOGS, | A | TALE. |, pp. [9]–235;— | FINIS. |, p. 235;— | [type-ornament head-piece] | GLOSSARY. |, pp. 236–240.

CONDITION: Size of leaf, 8¼ × 4 15/16 inches. Bound in red crushed levant morocco, gilt edges; by Rivière; in green morocco slip-case.

OTHER COPIES.

British Museum (2, one of which has additional poems and notes in manuscript, with the names of persons and places in the poems supplied in the handwriting of Burns himself); Huth; Lenox; Halsey; Hoe (uncut); and P. A. Valentine Libraries.

REFERENCES.

Hoe, *Catalogue*, 1 (1905) : 99; *Memorial Catalogue of the Burns Exhibition*, Glasgow (1898), pp. 197, 253, Nos. 312–320 A; Slater, *Early Editions* (1894), p. 56; Locker-Lampson, *Catalogue* (1886), p. 143; Huth, *Catalogue*, 1 (1880) : 245.

On the third fly-leaf from the end is written the following:

"This Book was given by its Author, the celebrated Robert Burns, to his Friend Mr Andrew Duncanson, who, as I was informed by his Widow Mrs Ruth Duncanson, was the 'Young Friend', to whom the Epistle at Page 176 was addreſsed. Mrs Duncanson was herself acquainted with the Poet, & left the Book to my Father, who presented it to me.

Geo. Goddard

20th December 1823.

"I have since seen it stated in Print (in 'The Works of Robert Burns including his Letters to Clarinda & the whole of his suppreſsed Poems with an Eſsay on his Life, Genius & Character in 4 Vol') but without an Author's Name that the 'Epistle to a Young Friend' was addreſsed to A. H. Aiken the eldest Son of Robert Aiken a writer in Ayr. G. G. July 1829."

On the fourth fly-leaf from the end is written the following note:

"Andrew Duncanson His Book 1785(a)

(*a*) *There must be a Mistake in this Date as several of the Peices in the Work bear the Date of 1786 & the Book itself does not purport to have been printed until that Year.*

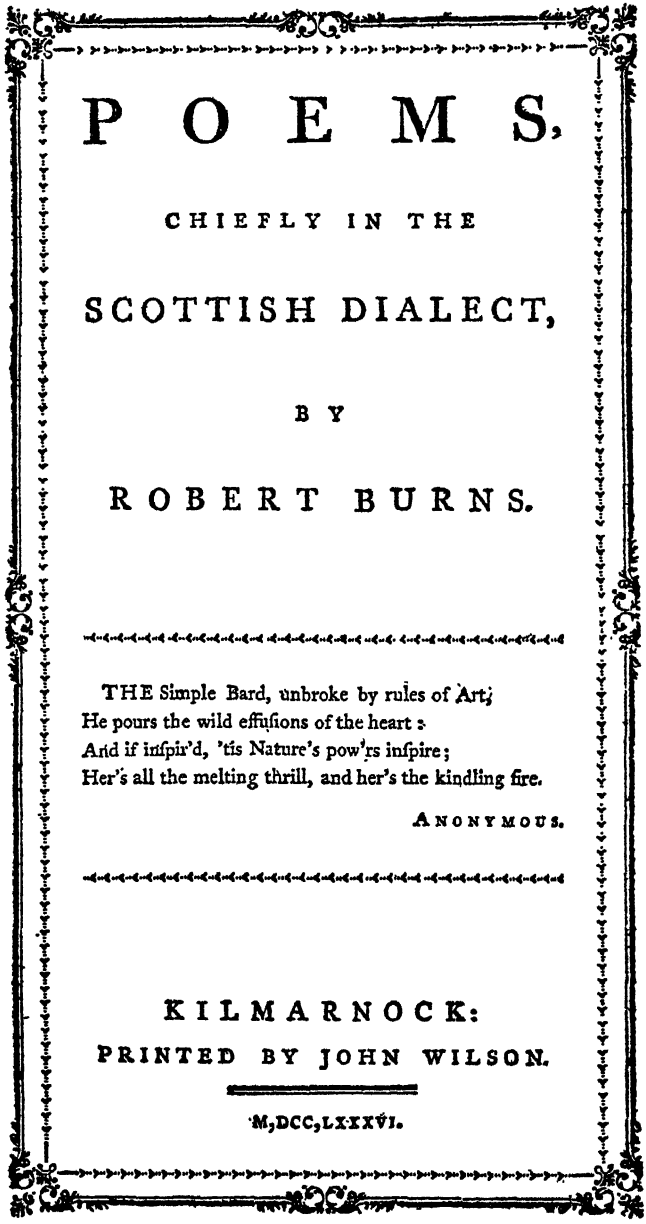
G. G."

"This, the First Edition of Burns's works, was originally issued in blue paper wrappers. From this year onward, remarks Slater, "for eighty-four years, . . . say up to 1870, only two years are recorded (1791 and 1795), in which at least one edition of Burns' works was not published. This record of continuous publication," he goes on to say, "is only surpassed in the case of three other books, viz., the Bible, the works of Shakespeare, and the 'De Imitatione Christi.'"

So popular were the poems of Burns that "it is calculated that by the end of 1816 no less than 22 editions had appeared in London, 19 in Edinburgh, 16 in the United States, 4 in Dublin, 4 in Belfast, 3 in Glasgow, 2 in Berwick-upon-Tweed, 1 at Kilmarnock, 1 at Paisley, and 9 in other towns scattered about England or Scotland."

As Burns wrote comparatively little, the bibliography of his works consists not so much in the number of his books as in the number of editions through which they passed.

Of the edition here described only 612 copies were printed, 350 of which were



POEMS,

CHIEFLY IN THE

SCOTTISH DIALECT,

BY

ROBERT BURNS.

THE Simple Bard, unbroke by rules of Art;
He pours the wild effuſions of the heart:
And if inſpir'd, 'tis Nature's pow'rs inſpire;
Her's all the melting thrill, and her's the kindling fire.

ANONYMOUS.

KILMARNOCK:
PRINTED BY JOHN WILSON.

M,DCC,LXXXVI.

No. 209. TITLE-PAGE OF BURNS'S POEMS; 1ST EDITION; 1786.

previously subscribed for. In the preface the author says that none of the poems were written with a view to printing, that his motive for courting the Muses was to find a counterpoise to the struggles of the world, and that in this as he says he found "Poetry to be it's own reward."

So great have been the ravages of time and wear on the works of this favorite author that copies of this edition are now scarcely to be met with in any condition, and are at all times, and under any circumstances, extraordinarily expensive.

BURTON, ROBERT. (*b.* 1577, *d.* 1640.)

THE ANATOMY OF MELANCHOLY. OXFORD, *by Iohn Lichfield and Iames Short, for Henry Cripps*, 1621. [210]

Small quarto. First Edition. Printed with side-notes.

COLLATION BY SIGNATURES: a to e, each 8 leaves; f, 4 leaves; A to Z, Aa to Zz, Aaa, Bbb, Ccc, each 8 leaves; Ddd, 4 leaves; total 440 leaves. In some copies leaf *Tt 2* is wrongly marked *Rr 2*, but it is correctly marked in that here described.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 210], recto of [a]; —[blank], verso of [a]; —[dedication] | [type-ornament head-piece] | HONORATISSIMO | DOMINO NON MI- | NVS VIRTVTE SVA | QVAM GENERIS | *SPLENDORE*, | ILLVSTRISSIMO | *GEORGIO BERKLEIO*, . . . | [10 lines] |, recto of [a 2]; —[blank], verso of [a 2]; —[preface, with heading] | [conventional head-piece] | DEMOCRITVS IVNIOR | to the Reader. |, pp. 1–72; — | THE SYNOPSIS | *of the firſt Partition.* |, recto of f to verso of [f 4]; —[text, with heading] [conventional head-piece] | *THE* | FIRST PARTITION |, pp. 1–277; — | *FINIS.* |, p. 277; —[blank], p. [278]; — | THE SYNOPSIS OF THE | SECOND PARTITION. |, pp. 279–286; —[text of the second part, with heading] | [type-ornament head-piece] | *THE* | SECOND PARTITION | *THE CVRE OF MELANCHOLY.* |, pp. 287–488; — | Partitionis Secundæ Finis | [type-ornament tail-piece] |, p. 488; — | ANALYSIS OF THE | THIRD PARTITION |, pp. 489–493; — | FINIS. |, p. 493; —[blank], p. [494]; —[text of the third part, with heading] | [type-ornament head-piece] | *THE* | THIRD PARTITION | *LOVE MELANCHOLY.* |, pp. 495–783; — | *FINIS.* |, p. 783; —[text, in Latin, with heading] | [type-ornament head-piece] | AVGVSTIN. | [12 lines] | [type-ornament tail-piece] |, p. [784]; — | The Coucluſion of the Author | *to the Reader.* | [signed] | ROBERT BVRTON. | [dated] | From my Studie in *Chriſt-* | *Church Oxon.* Decemb 5. | 1620. |, recto of Ddd to verso of Ddd 3; — | [type-ornament head-piece] | Errata. | [17 lines] | [type-ornament tail-piece] |, recto of [Ddd 4]; —[blank], verso of [Ddd 4]. The numbers 51–54 are repeated in the pagination of the first paging; p. 139 is wrongly numbered 137; 175 is 155; 180 is 174; 193–194 are repeated in the pagination; 238 is 138; 424 is 428; 427 is 437; 451 is 452; 453 is 463; 465 is ⅋65; 481 is 482; 487 is 486; 605 is 635; 643–644 are omitted in the pagination; 718 is 717; 762 is 752; and 763 is 773.

CONDITION: Size of leaf, 7¼ × 5⅛ inches. Bound in sprinkled calf, gilt edges; by Bedford.

OTHER COPIES.

British Museum; Rylands; Huth; Halsey; Hoe; Valentine; and White Libraries; and Library of Congress.

REFERENCES.

Nicoll and Seccombe, *A History of English Literature*, 1 (1907): 343, 344; Hoe, *Cata-*

THE ANATOMY OF MELANCHOLY,

WHAT IT IS.

VVITH ALL THE KINDES, CAVSES, SYMPTOMES, PROG-NOSTICKES, AND SEVE-RALL CVRES OF IT.

IN THREE MAINE PARTITIONS with their seuerall SECTIONS, MEMBERS, and SVBSECTIONS.

PHILOSOPHICALLY, MEDICINALLY, HISTORICALLY, OPENED AND CVT VP.

BY

DEMOCRITVS *Iunior.*

With a Satyricall PREFACE, conducing to *the following Discourse.*

MACROB.

Omne meum, Nihil meum.

AT OXFORD,

Printed by IOHN LICHFIELD and IAMES SHORT, for HENRY CRIPPS.

Anno Dom. 1621.

No. 210. TITLE-PAGE OF BURTON'S ANATOMY OF MELANCHOLY; 1ST EDITION; 1621.

logue, 1 (1903) : 173; Grolier Club, *Langland to Wither* (1893), p. 22, No. 30 (with facsimile of title-page); Locker-Lampson, *Catalogue* (1886), p. 9; Huth, *Catalogue*, 1 (1880) : 246; Lowndes, 1 (1869) : 328; Hazlitt, *Hand-Book* (1867), p. 68.

The Locker-Lampson copy, with ex-libris.

At the end is what the author calls an "Apologetical *Appendix*," with heading | The Concluſion of the Author | *to the Reader.* | , to which his name is signed. This is omitted in subsequent editions. The leaf of errata is usually lacking.

Five editions of this work were published during the author's lifetime, as follows: 1621, 1624, 1628, 1632, 1638. Copies of all these, except that for 1638, of which there is a copy in the Huth Library, are in the library of Mr. Robert Hoe. Hazlitt wrongly ascribes the Seventh Edition to the year 1657 instead of 1660.

The copy in the Rylands Library has this characteristic manuscript note by George Steevens: "During a pedantic age like that in which Burton's production appeared, it must have been eminently serviceable to writers of many descriptions. Hence the unlearned might furnish themselves with appropriate scraps of Greek and Latin, whilst men of letters would find their inquiries shortened by knowing where they might look for what both ancients and moderns had advanced on the subject of human passions. I confess my inability to point out any other English author who has so largely dealt in apt and original quotations."

"One of the most obvious and perhaps superficial remarks to make on the book is that it is typical of its age — that of the scholarly cento — the cento, or as Camden puts it, the 'patchwork quilt' of innumerable scraps of polyglot learning, and the age . . . of scholars like Prynne and Cudworth, Casaubon, Keckermann, and Isaac Vossius — men of an abnormal leathery physique, who sat over their desks till their eyes grew dim, whose deliberate ideal was apparently to read and abstract and summarise practically every book that had ever been written. Swift and Bolingbroke, with Pope and Arbuthnot, at the beginning of the eighteenth century managed between them to laugh such a *modus operandi* out of court as the extremity of pedantic absurdity, and we have both gained and lost by the success of their *jeux d'esprit.*"

The *Anatomy of Melancholy* fell into neglect during the early part of the seventeenth century until recovered by Sterne, who is said to have borrowed from it in a most barefaced manner, without acknowledgment, many of the best of his pathetic as well as humorous passages. Johnson created a new interest in the book by his inordinate praise of it, saying that it was the only book that ever took him out of bed two hours sooner than he wished to rise.

Robert Burton, one of the most fantastic figures in literature, was born February 8, 1576/7. He was educated at the grammar school at Nuneaton and at Brasenose College, Oxford. On the 29th of November, 1616, he was appointed vicar of the parish of St. Thomas in the west suburbs of Oxford. The First Edition of the *Anatomy of Melancholy*, "one of the most fascinating books in literature," was published in 1621. The four later editions which appeared in folio during his lifetime, in 1624, 1628, 1632, and 1638, received alterations and additions from his hands. Though he announced in the preface to the Third Edition that he intended to make no further changes, he was unable to resist the temptation to do so, even the Sixth Edition being printed from an annotated copy which was handed to the publishers shortly before his death.

This work, which abounds in quotations from the authors of all ages and of all lands, has a distinctive charm of its own. "As a humourist Burton bears some resemblance to Sir Thomas Browne; this vein of semi-serious humour is, to his admirers, one of the chief attractions of his style. When he chooses to write smoothly, his language is strangely musical."

[BUTLER, SAMUEL.] (*b.* 1612, *d.* 1680.)

HUDIBRAS. THE FIRST PART. LONDON, *by J. G. for Richard Marriot*, 1663. [211]

Small octavo. First Genuine Edition.

COLLATION BY SIGNATURES: A to R, each 8 leaves; total 136 leaves.

COLLATION BY PAGINATION: [blank], recto of [A]; — | [type-ornament rule] | Imprimatur. | *JO: BERKENHEAD.* | Novemb. 11. | 1662. | [type-ornament rule] |, verso of [A]; — [title, as reproduced; *See* No. 211], recto of [A 2]; — [blank], verso of [A 2]; — [text in 3 cantos, with heading] | HUDIBRAS. | THE ARGUMENT OF | The FIRST CANTO. | [6 lines] | *CANTO* I. |, pp. 1–70; — | THE ARGUMENT OF | The SECOND CANTO. | [8 lines] | *CANTO* II. |, pp. [71]–161; — [blank], p. [162]; — | THE ARGUMENT OF | The THIRD CANTO. | [6 lines] | *CANTO* III. |, pp. 163–268; — | *FINIS.* | ERRATA. | [4 lines] |, p. 268.

CONDITION: Size of leaf, 6½ × 4⅛ inches. Bound in red crushed levant morocco, gilt edges; by Rivière.

OTHER COPIES.

British Museum; Huth; Lenox; Halsey; and Hoe Libraries; and the Library of Congress.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 117, No. 126; Hoe, *Catalogue*, 1 (1903): 179; Kent, *Bibliographical Notes on One Hundred Books Famous in English Literature* (Grolier Club; 1903), p. 77; Chew, *Some Notes on the Three Parts of Hudibras*, in *The Bibliographer*, 1 (1902): 126, D, 131; Locker-Lampson, *Appendix to Catalogue* (1900), p. 4; Huth, *Catalogue*, 1 (1880): 247; Hazlitt, *Collections and Notes* (1876), p. 60; Lowndes, 1 (1869): 334.

The Foote copy, with ex-libris.

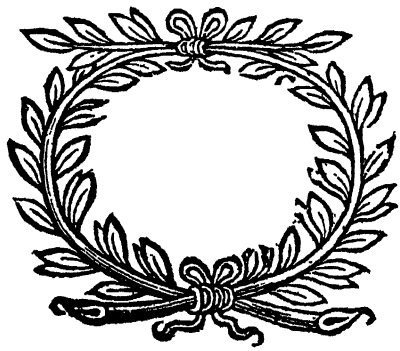
The copy here described is of the First Genuine Edition, and the first to be issued. The title-page is somewhat similar to that of the small octavo edition (our No. 212). The "First Part" of *Hudibras* was published in three sizes, large octavo, small octavo, and duodecimo. Besides the genuine editions, there were at least three, and perhaps more, "spurious" or surreptitious ones.

Samuel Butler, the son of a Worcestershire farmer, was baptized February 8, 1612. He was educated at the Worcester free school. As a young man he employed his leisure in painting under Samuel Cooper, or more probably with him, and is said to have painted a head of Oliver Cromwell from life. His life until he arrived at the age of fifty years was passed in obscurity. By the publication of *Hudibras* at this time he suddenly became famous. "Fifteen years before, in the puritan houses where he had lived, he had strung his pungent observations and jingling satirical rhymes into a long heroi-comic poem." Owing to a change of times, it could now

HUDIBRAS.

THE FIRST PART.

Written in the time of the late Wars.



LONDON,
Printed by *J. G.* for *Richard Marriot*, under Saint *Dunſtan's* Church in *Fleetſtreet*. *1663.*

No. 211. Title-page of Butler's Hudibras, First Part; 1st Genuine Edition; 1663.

be produced without offence to the ruling powers. It appeared early in 1663, and met with the royal favor, King Charles being so well pleased with it that copies are not infrequently found containing inscriptions showing that they were his gifts to their

first owners. The king's high regard for *Hudibras* is recorded by Butler himself in the following lines taken from his "Hudibras at Court":

> "This prince, whose ready wit and parts
> Conquer'd both men and women's hearts:
> Was so o'ercome with Knight and Ralph,
> That he could never clear it off.
> He never eat, nor drank, nor slept,
> But Hudibras still near him kept;
> Nor would he go to church, or so,
> But Hudibras must with him go."

Lord Clarendon was also a great admirer of the poet, and had his portrait painted for his library. Notwithstanding Butler's popularity as a writer, he was neglected and lived in obscurity and poverty.

Butler left a large quantity of unpublished manuscripts which are now in the British Museum. In 1759, by permission of their owner, two volumes were published, entitled *The Genuine Remains in Verse and Prose of Mr. Samuel Butler*. These volumes contain much that is second in merit only to *Hudibras* itself, among the pieces being a brilliant satire on the Royal Society, *The Elephant in the Moon*.

The various editions of *Hudibras*, genuine, unauthorized (written by Butler but published without his consent), and spurious (written by some one other than Butler), have always puzzled collectors and bibliographers until the appearance of Mr. Beverly Chew's excellent paper on the subject in *The Bibliographer*, 1 (1892): 123–138, in which he clearly sets out the relations of the different editions to each other. The following list contains all the editions there mentioned, and an additional one (our No. 218), though differently arranged:

Part I. Genuine Editions.

1. Small octavo. A to R, each 8 leaves (our present number).
2. Small octavo. A to H, each 8 leaves (our No. 212).
3. Small duodecimo. A to E, each 12 leaves; F, 6 leaves; verso of title-page blank (our No. 213).
4. Small duodecimo. A to E, each 12 leaves; F, 6 leaves; "Imprimatur" on verso of title-page.

Part I. Unauthorized Editions.

1. Small octavo. A to H, each 8 leaves; with errata (our No. 214).
2. Small octavo. A to H, each 8 leaves; without errata (our No. 215).
3. Small octavo. A to H, each 8 leaves; title-page with inverted pyramid of type-ornaments; type reset, with head-lines of the first three cantos smaller than those which follow (Mr. Chew's "C"). There is a copy of this edition in the Lenox Library.

PART II. GENUINE EDITIONS.

1. Foolscap octavo. A, 4 leaves; B to O, each 8 leaves; P, 4 leaves (our No. 216).
2. Small octavo. A to H, each 8 leaves (our No. 217).

PART II. SPURIOUS EDITIONS.

1. Small octavo. Title-page; B to G, each 8 leaves; H, 2 leaves; at foot of last page, "The Printer to the Reader." Copy in the Lenox Library.
2. Small octavo. Collation as above; a close reprint (Mr. Chew's "H").
3. Small octavo. A to D, each 8 leaves; E, 4 leaves; not noted by Mr. Chew (our No. 218).
4. An edition noted by Dr. Farmer; mentioned by Mr. Chew.

PART III. GENUINE EDITIONS.

1. Small octavo. A to S, each 8 leaves; verso of title-page blank; with 1 leaf of errata (our No. 219).
2. Small octavo. A to S, each 8 leaves; errors corrected in the text (our No. 220).

[BUTLER, SAMUEL.]

HUDIBRAS. THE FIRST PART. LONDON, *by J. G. for Richard Marriot*, 1663. [212]

Small octavo. Second Genuine Edition.

COLLATION BY SIGNATURES: A to H, each 8 leaves; total 64 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 212], recto of [A]; — | [type-ornament rule] | IMPRIMATUR. | *Jo: Berkenhead.* | Nov. 11. 1662. | [type-ornament rule] |, verso of [A]; — [text in 3 cantos, with heading] | HUDIBRAS. | THE ARGUMENT OF | The FIRST CANTO. | [6 lines] | *Canto* I. |, pp. 1–34; — | THE ARGUMENT OF | The SECOND CANTO. | [8 lines] | *Canto* II. |, pp. 35–75; — [blank], p. [76]; — | THE ARGUMENT OF | The THIRD CANTO. | [6 lines] | *Canto* III. |, pp. 77–125; — | *FINIS.* |, p. 125; — [blank], p. [126].

CONDITION: Size of leaf, 5 11/16 × 3½ inches. Bound in red crushed levant morocco, gilt edges; by Rivière.

OTHER COPIES.

Halsey Library.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 118, No. 127; Hoe, *Catalogue*, 1 (1903): 179; Chew, in *The Bibliographer*, 1 (1902): 126, E, 132; Corser, *Collectanea Anglo-Poetica*, Pt. 3 (Chetham Society, Vol. LXXI.; 1867), p. 206.

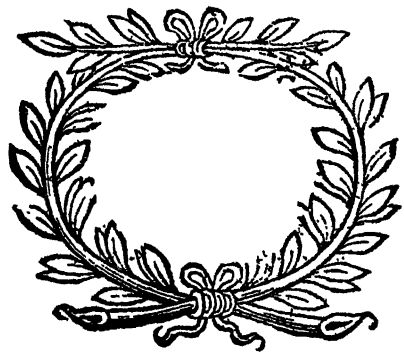
The Foote copy, with ex-libris.

This is the Second Genuine Edition. The title-page is smaller than that of the

Hudibras.

THE FIRST PART.

Written in the time of the late Wars.



LONDON:
Printed by *J. G.* for *Richard Marriot*, under
St. *Dunſtans* Church in *Fleet-ſtreet*, 1663.

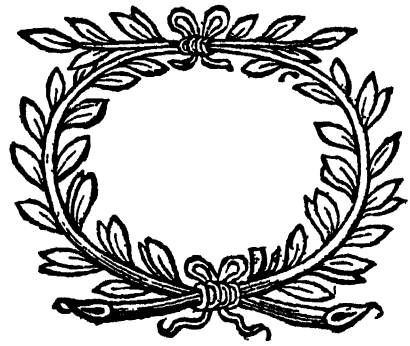
No. 212. Title-page of Butler's Hudibras, First Part; 2d Genuine Edition; 1663.

First Edition. It has the same woodcut wreath, but the first line is set in small letters, and the lines of the imprint end differently. The list of errata given on the last page of the First Genuine Edition (our previous number) is here omitted, the proper corrections having been made in the text, showing that this edition must have been the later.

Hudibras.

THE FIRST PART.

Written in the time of the late Wars.



LONDON:
Printed by *J. G.* for *Richard Marriot*, under
St. *Dunſtans* Church in *Fleet-ſtreet*, *1663*.

No. 213. Title-page of Butler's Hudibras, First Part; 3d Genuine Edition; 1663.

[BUTLER, SAMUEL.]

HUDIBRAS. THE FIRST PART. 1663. London, *by J. G. for Richard Marriot*, [213]

Small duodecimo. Third Genuine Edition.

Collation by Signatures: [A] to E, each 12 leaves; F, 6 leaves; total 66 leaves.

Collation by Pagination: [blank], recto of [A];—| [type-ornament rule] | IMPRIMATUR. | *Jo: Berkenhead.* | Nov. 11. 1662. | [type-ornament rule] |, verso of [A];—[title, as reproduced;

See No. 213], recto of [A 2];—[blank], verso of [A 2];—[text in 3 cantos, with heading] | HUDIBRAS. | THE ARGUMENT OF | The First Canto. | [6 lines] *Canto* I. |, pp. 1–34;—| THE ARGUMENT OF | The Second Canto. | [8 lines] | *Canto* II. |, pp. 35–77;—| THE ARGUMENT OF | The Third Canto. | [6 lines] | *Canto* III. |, pp. 78–128;—| *FINIS.* |, p. 128.

Condition: Size of leaf, 5 9/16 × 3 1/4 inches. Bound in green crushed levant morocco, gilt edges; by Rivière.

Other Copies.

British Museum; Lenox; Halsey; and Hoe Libraries.

References.

Grolier Club, *Wither to Prior*, 1 (1905): 119, No. 128; Hoe, *Catalogue*, 1 (1903): 180; Chew, in *The Bibliographer*, 1 (1902): 126, F, 132; Hazlitt, *Collections and Notes* (1876), p. 60.

The Foote copy, with ex-libris.

This is the Third Genuine Edition. In this edition the type has been reset, but the title-page is almost identical with that of our last number. There is a variation of this edition (or rather perhaps a new edition) in which, the imprimatur being printed on the verso of the title-page, the leaf before the title-page is blank. Although a close paginary reprint of the Second Genuine Edition, a number of slight changes indicate that the sheets of that edition were not used with a new title-page, but that the type was reset, thus making it a new edition.

[BUTLER, SAMUEL.]

HUDIBRAS. THE FIRST PART. London, *Printed in the Year*, 1663. [214]

Small octavo. First Unauthorized Edition, First Issue.

Collation by Signatures: A to H, each 8 leaves; total 64 leaves.

Collation by Pagination: [title, as reproduced; *See* No. 214], recto of [A]; — | [type-ornament rule] | Imprimatur. | *JO: BERKENHEAD.* | Novemb. 11 | 1662. | [type-ornament rule] |, verso of [A];—[text in 3 cantos, with heading] | HUDIBRAS. | THE ARGUMENT OF | The FIRST CANTO. | [6 lines] | *CANTO* I. |, pp. 1–34;—| THE ARGUMENT OF | THE SECOND CANTO. | [8 lines] | *CANTO* II. |, pp. 35–75;—[blank], p. [76];—| THE ARGUMENT OF | THE THIRD CANTO. | [6 lines] | *CANTO III.* |, pp. 77–125;—| FINIS. | ERRATA. | [3 lines] |, p. 125;—[blank], p. [126].

Condition: Size of leaf, 5 9/16 × 3 9/16 inches. Bound in red crushed levant morocco, gilt edges; by Rivière.

Other Copies.

Halsey Library.

References.

Grolier Club, *Wither to Prior*, 1 (1905): 119, No. 129; Hoe, *Catalogue*, 1 (1903): 178; Chew, in *The Bibliographer*, 1 (1902): 125, A, 128; Locker-Lampson, *Appendix to Catalogue* (1900), p. 4; Hazlitt, *Collections and Notes* (1876), p. 60.

The Foote copy, with ex-libris.

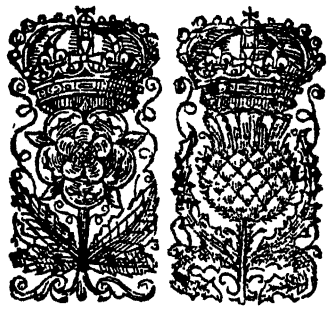
This is the First Issue of the First Unauthorized Edition of the First Part of *Hudibras*. This issue is distinguishable by the three lines of errata on p. 125.

Mr. Beverly Chew, in a very interesting article, "Some Notes on the Three Parts of Hudibras," in *The Bibliographer* (1:123–138), has quite clearly ex-

HUDIBRAS.

THE FIRST PART.

Written in the time of the late Wars.



LONDON,
Printed in the Year, 1663.

No. 214. Title-page of Butler's Hudibras, First Part; 1st Unauthorized Edition, 1st Issue; 1663.

plained the distinctions between the genuine, unauthorized, and spurious editions of this work. To this article, which contains facsimiles of eleven of the earliest title-pages, we are indebted for much of the information here contained. Of the First Part, after referring to Pepys' account of his purchase of a copy under date of February 6, 1663, Mr. Chew says: "Three days before Pepys made his bad bargain in buying *Hudibras* for 2s. 6d. and selling it to Mr. Townsend for 18d., the following notice appeared in the *Public Intelligencer*: 'There is stolen abroad a most false imperfect copy of a poem called *Hudibras*, without name either of printer or bookseller as fit for so lame and spurious an impression. The true and perfect edition printed by the author's original is sold by Richard Marriot under St. Dunstan's Church in

Fleet Street.' It is not unlikely that the first copy of *Hudibras* purchased by Pepys was of this so-called 'spurious' edition. There exists, however, rather a curious question in relation to the edition pronounced 'spurious' by Marriot. If it was, as a matter of fact, unauthorized, why does it contain on the verso of the title precisely the same 'Imprimatur' that appears on Marriot's 'true and perfect edition'? Yet there it is, 'Imprimatur Jo. Berkenhead, November 11, 1662.' This fact has been overlooked, but it conclusively proves that the so-called 'spurious' editions and the authorized editions of the first part were issued under one and the same license. This reminds one not a little of Pope's curious efforts to bewilder his readers in regard to the publication of his *Letters* and the first issues of the *Dunciad*, and it may have been a mere trick to help the sale.

"An examination of the text of the two editions does not disclose any variation other than mere petty differences in orthography such as 'blood' and 'bloud,' nothing in fact, to warrant the unauthorized edition being called 'a most false imperfect copy.' This unauthorized first part appears to have gone through three editions. The first has two lines of errata at the foot of the last page. In the second the corrections have been made. The third has a new form of title-page without the crowned rose and thistle.

"Marriot's 'true and perfect' edition is printed in octavo of a larger size than the unauthorized, on rather thick paper, and from type larger and well leaded. This edition was no doubt sold to the members of the Court and nobility, who were eager to buy what was so pleasing to their Lord and King. Marriot, however, did not stop here but issued two other editions, one in very small octavo, and another in duodecimo. These were published at a low price to meet the large demand."

[BUTLER, SAMUEL.]

HUDIBRAS. THE FIRST PART. LONDON, *Printed in the Year*, 1663. [215]

Small octavo. Second Unauthorized Edition.

COLLATION BY SIGNATURES: A to H, each 8 leaves; total 64 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 215], recto of [A]; —|[type-ornament rule]| Imprimatur.| *JO: BIRKENHEAD.*|Novemb. 11.|1662.|[type-ornament rule]|, verso of [A];—[text in 3 cantos, with heading]| HUDIBRAS.| THE ARGUMENT OF| THE FIRST CANTO.|[6 lines]| CANTO I.| pp. 1–34;—| THE ARGUMENT OF| THE SECOND CANTO.|[8 lines]|CANTO II.|, pp. 35–75;—[blank], p. [76];—| THE ARGUMENT OF| THE THIRD CANTO.|[6 lines]|CANTO III.|, pp. 77–125;—| FINIS.|, p. 125;—[blank], p. [126].

CONDITION: Size of leaf, 5 7/16 × 3 3/8 inches. Bound in green crushed levant morocco, gilt edges; by Rivière. Page 1 is mended in the lower portion.

OTHER COPIES.

Halsey Library.

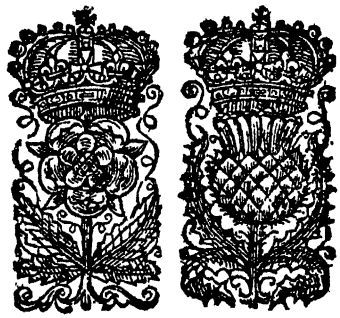
REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 119, No. 129; Chew, in *The Bibliographer*, 1 (1902): 126, B, C; also 129.

HUDIBRAS.

THE FIRST PART.

Written in the time of the late Wars



LONDON,
Printed in the Year, 1663.

No. 215. TITLE-PAGE OF BUTLER'S HUDIBRAS, FIRST PART; FIRST UNAUTHORIZED EDITION, SECOND ISSUE; 1663.

The Foote copy, with ex-libris.

This is the Second Unauthorized Edition of the First Part, in which the licenser's name is spelled "Birkenhead" in the imprimatur, and in which the list of errata is omitted, corrections having been made in the text. The text has been reset throughout. There are many differences in its use of capital letters as well as in orthography; for instance, p. 1, line 1, reads "*Civil*" instead of "*civil*," and page 3, line 19, reads "*Latine*" instead of "*Latin*." There are also many differences in the form of the capitals.

There is a Third Unauthorized Edition of the First Part (not in the present collection), the collation of which exactly agrees with that of the work here described. The title-page, however, differs. For a facsimile of it, see the Grolier Club's *Wither to Prior*, 1 (1905) : 120 (inner cut), also *The Bibliographer*, 1 (1902) : 130. This edition may be further distinguished by the frequent use of the italic letter *k* in place of the roman letter. In this Third Unauthorized Edition, says Mr. Chew, the "title differs, the crowned rose and thistle being replaced by printer's ornaments arranged in the form of an inverted pyramid. This edition has again been reset and shows numerous differences in the use and forms of the capitals. It can, however, be easily distinguished from the fact that the running headline of 'Canto I, II, or III,' is in much smaller type than in either 'A' or 'B' [this and the preceding numbers] to page 79, when the size used in 'A' [our No. 214] and 'B' [our No. 215] is resumed for the remainder of the volume."

[BUTLER, SAMUEL.]

HUDIBRAS. THE SECOND PART. LONDON, *by T. R. for John Martyn, and James Allestry*, 1664. [216]

Foolscap octavo. First Genuine Edition.

COLLATION BY SIGNATURES: [A], 4 leaves (the first two blank and lacking); B to O, each 8 leaves; P, 4 leaves; total 112 leaves. Leaf F 3 is wrongly numbered F 4.

COLLATION BY PAGINATION: [2 blank leaves], [A], [A 2];—[blank], recto of [A 3];—|[type-ornament rule]| *Imprimatur*, | ROGER L'ESTRANGE. | *Novemb.* 5th. | 1663. |[type-ornament rule]|, verso of [A 3];—[title, as reproduced; *See* No. 216], recto of [A 4];—[blank], verso of [A 4];—[text in 3 cantos, with heading]| The Second Part of | HUDIBRAS. | The Argument of the first *Canto*. |[8 lines]| *CANTO* I. |, pp. 1–66;—| CANTO *II.* | THE | ARGUMENT. |[6 lines]| *CANTO* II. |, pp. 67–130;—| CANTO *III.* | THE | ARGUMENT. |[8 lines]| *CANTO* III. |, pp. 131–216;—| *FINIS.* |[errata, 3 lines]|, p. 216.

CONDITION: Size of leaf, 6¾ × 4⅝ inches. Bound in red crushed levant morocco, gilt edges; by Rivière.

OTHER COPIES.

British Museum; Huth; Lenox; Halsey; and Hoe Libraries.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 121, No. 130; Hoe, *Catalogue*, 1 (1903): 180; Chew, in *The Bibliographer*, 1 (1902) : 127, I, 135; Locker-Lampson, *Appendix to Catalogue* (1900), p. 4; Huth, *Catalogue*, 1 (1880): 248; Hazlitt, *Collections and Notes* (1876), p. 60; Corser, *Collectanea Anglo-Poetica*, Part 3 (Chetham Society, Vol. LXXI.; 1867), p. 206.

The Foote copy, with ex-libris.

The Second Part of *Hudibras* was issued in only two forms, foolscap octavo and small octavo. The copy here described is of the larger size, and was presumably published first. The title-page of the Second Edition is similar, as may be seen by a comparison of the facsimiles here given (Nos. 216 and 217).

HUDIBRAS.

The Second Part.

By the Authour of the Firſt.



LONDON,

Printed by *T. R.* for *John Martyn*, and *James Alleſtry* at the Bell in St. *Pauls* Church Yard, 1664.

No. 216. Title-page of Butler's Hudibras, Second Part; 1st Genuine Edition; 1664.

HUDIBRAS.

The Second Part.

By the Author of the First.



LONDON,
Printed by *T. R.* for *John Martyn*, and *James Allestry*, at the Bell in St. *Pauls* Church-Yard. 1664.

No. 217. Title-page of Butler's Hudibras, Second Part; 2d Genuine Edition; 1664.

[BUTLER, SAMUEL.]

HUDIBRAS. THE SECOND PART. London, *by T. R. for John Martyn, and James Allestry*, 1664. [217]

Small octavo. Second Genuine Edition.

Collation by Signatures: A, 8 leaves (the first blank and genuine); B to H, each 8 leaves (the last blank and lacking); total 64 numbered leaves.

Collation by Pagination: [1 blank

leaf], pp. [1]–[2];—[blank], p. [3];—|[type-ornament rule]| *Imprimatur*, | ROGER L'ESTRANGE. | *Novemb.* 5th | 1663. |[type-ornament rule]|, p. [4];—[title, as reproduced; *See* No. 217], p. [5];—[blank], p. [6];—[text in 3 cantos, with heading]| The Second Part of | HUDIBRAS. | The Argument of the firſt *Canto*. |[8 lines]| *CANTO* I. |, pp. 7–42;—| CANTO *II.* | THE | ARGUMENT. | [6 lines]| CANTO *II.* |, pp. 43–77;—[blank], p. [78];—| CANTO *III.* | THE | ARGUMENT. |[8 lines]| CANTO *III.* |, pp. 79–125;—| *FINIS.* |, p. 125;—[blank], p. [126];—[1 blank leaf], [H 8]. Page 25 is wrongly numbered 21.

CONDITION: Size of leaf, 5⅝ × 3⅜ inches. Bound in red crushed levant morocco, gilt edges; by Rivière.

OTHER COPIES.

British Museum; Lenox; Halsey; and Hoe Libraries; and the Library of Congress.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 122, No. 131; Hoe, *Catalogue*, 1 (1903): 179; Chew, in *The Bibliographer*, 1 (1902): 127, K, 136.

The Foote copy, with ex-libris.

This edition is printed in small octavo, uniform with a similar edition of the First Part (our No. 212). Except in its size, the volume presents few differences from our preceding number, the more important errors of which have been corrected in the text, the list of errata in consequence being omitted.

[BUTLER, SAMUEL.]

HUDIBRAS. THE SECOND PART. LONDON, *Printed in the Year* 1663. [218]

Small octavo. Third Spurious Edition.

COLLATION BY SIGNATURES: A to D, each 8 leaves; E, 4 leaves; total 36 numbered leaves. Leaf A4 has no signature-mark.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 218], p. [1];—[blank], p. [2];—[text in 3 cantos, the first with heading]|[type-ornament head-piece]| *The firſt Canto.* |, pp. 3–22;—|[type-ornament rule]| *The ſecond Canto.* |, pp. 23–39;—|[type-ornament head-piece]| *The third Canto.* |, pp. 39–70;—| *FINIS.* | The Printer to the Reader. | *THE Author having not time to attend the Preſs*, |*ſome Miſtakes have happened* (*but not any very* |*groſſe*) *which is deſired, thou wilt either paſs by, or* |*amend with thy Pen.* Farewell. |, p. 70. The numbers 47 and 48 are repeated in the pagination. With running head-lines | *The ſecond Part* | on the verso pages, and | *of* Hudibras. | on the recto pages.

CONDITION: Size of leaf, 5½ × 3⅜ inches. Bound in green crushed levant morocco, gilt edges; by Rivière.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 122, 123, No. 132; Chew, in *The Bibliographer*, 1 (1902): 127, 133, 134.

The Foote copy, with ex-libris.

This is the Third Spurious Edition of the Second Part of *Hudibras*. It is neither of the two spurious editions of this Part described by Mr. Chew, nor the one which he says was described by Dr. Farmer as having an "Advertisement to the Reader" on the verso of the title-page.

Hudibras.

THE

SECOND PART.

LONDON,
Printed in the Year
1663

No. 218. Title-page of Butler's Hudibras, Second Part; 3d Spurious Edition; 1663.

This doggerel poem, published anonymously, appeared before the genuine Second Part, with the evident purpose of misleading the public. The First of these spurious editions may be distinguished by the woodcut's having a winged figure and bell on the title-page. In the Second Edition the conventional ornament is omitted and in its place is found the line "The last Edition Corrected."

[BUTLER, SAMUEL.]

HUDIBRAS. THE THIRD AND LAST PART. LONDON, *for Simon Miller*, 1678. [219]

Small octavo. First Edition of the Third Part.

COLLATION BY SIGNATURES: A to S, each 8 leaves; 1 leaf (lacking); total 145 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 219], recto of [A]; —[blank], verso of [A];—[text in 3 cantos, with heading] | HUDIBRAS. | The Third and laſt Part. | The ARGUMENT of the | FIRST CANTO of the Third Part. | [8 lines] | *CANTO* I. |, pp. 1–92;—| The ARGUMENT of the | SECOND CANTO of the Third Part. | [8 lines] | *CANTO* II. |, pp. 93–192;—| HUDIBRAS. | The Third and laſt Part. | The ARGUMENT. | [8 lines] | *CANTO* III. |, pp. 193–240;—| AN | Heroical Epiſtle | OF | HUDIBRAS | TO HIS | LADY. |, pp. 241–262;—| THE | LADIES | Anſwer | TO THE | KNIGHT. |, pp. 263–285;—| *FINIS.* |, p. 285;—[blank], p. [286];—[errata], p. [287];—[blank], p. [288]. The head-line on p. 93 reads: | *CANTO* I. | instead of | *CANTO* II. |.

CONDITION: Size of leaf, 6$\frac{9}{16}$ × 4$\frac{1}{8}$ inches. Bound in red crushed levant morocco, gilt edges; by Rivière. The catchwords and signature-marks of many of the leaves and the head-lines of a few leaves are cut into.

OTHER COPIES.

Halsey Library.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 124, No. 134; Chew, in *The Bibliographer*, 1 (1902): 127, L, 137; Locker-Lampson, *Appendix to Catalogue* (1900), p. 5; Hazlitt, *Collections and Notes* (1876), p. 60; Corser, *Collectanea Anglo-Poetica*, Part 3 (Chetham Society, Vol. LXXI.; 1867), p. 210.

The Foote copy, with ex-libris.

This is the First Edition of the Third and last Part of *Hudibras*, in which the verso of the title-page is blank and a list of errata is given on the recto of the last leaf. This leaf is lacking in the copy here described.

The author no doubt intended to continue the poem further, as it ends abruptly. What he ultimately intended, it is impossible to conjecture from a narrative which has no consistent plan or progress.

"Butler died two years after the publication of the Third Part, on September 25th, 1680, and was buried in the churchyard of St. Paul's, Covent Garden. He was, we are told, 'of a leonine-coloured hair, sanguine, choleric, middle-sized, strong.' Wycherley is said to have striven hard to procure for the neglected poet the patronage of Buckingham. An interview with the great noble was at last arranged, from which the duke was, alas! called off by the passage of 'a brace of ladies.' Thus the opportunity was lost.

"Dorset, who desired to make the acquaintance of the author of 'Hudibras,' persuaded a common friend to bring him to a tavern. At the first bottle our author was quiet and reserved, at the second full of wit and spirits, at the third dull and stupid—upon which Dorset's comment was that Butler was 'like a nine-pin, little at both ends, but great in the middle.'"

HUDIBRAS.

THE

Third and laſt

PART.

Written by the AUTHOR

OF THE

FIRST and SECOND PARTS.

LONDON,

Printed for *Simon Miller*, at the Sign of the *Star* at the Weſt End of St. *Pauls*. 1678.

No. 219. TITLE-PAGE OF BUTLER'S HUDIBRAS, THIRD PART; 1ST EDITION; 1678.

HUDIBRAS.

THE

Third and laſt

PART.

Written by the AUTHOR

OF THE

FIRST and SECOND PARTS.

LONDON,

Printed for *Simon Miller*, at the Sign of the *Star* at the Weſt End of St. *Pauls*. 1678.

No. 220. TITLE-PAGE OF BUTLER'S HUDIBRAS, THIRD PART; 2D EDITION; 1678.

[BUTLER, SAMUEL.]

HUDIBRAS. THE THIRD AND LAST PART. LONDON, *for Simon Miller*, 1678. [220]

Small octavo. Second Edition of the Third Part.

COLLATION BY SIGNATURES: A to S, each 8 leaves; total 144 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 220], recto of [A]; — | *Licenſed and Entred, according to the* | *Act of Parliament for Printing.* |, verso of [A]; —[text in 3 cantos, with heading] | HUDIBRAS. | The Third and Laſt Part. | The ARGUMENT of the | FIRST CANTO of the Third Part. | [8 lines] | *CANTO* I. |, pp. 1–92; — | THE ARGUMENT | OF THE | SECOND CANTO | Of the Third Part. | [8 lines] | *CANTO* II. |, pp. 93–192; — | HUDIBRAS. | The Third and laſt Part. | The ARGUMENT. | [8 lines] | *CANTO* III. |, pp. 193–240; — | AN | Heroical Epiſtle | OF | HUDIBRAS | TO HIS | LADY. |, pp. 241–262; — | THE | LADIES | Anſwer | TO THE | KNIGHT. |, pp. 263–285; — | *FINIS.* |, p. 285; —[blank], p. [286].

CONDITION: Size of leaf, 6¾ × 4¼ inches. Bound in red crushed levant morocco, gilt edges; by Rivière.

OTHER COPIES.

British Museum; Huth; Lenox; Halsey; and Hoe Libraries.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 124, No. 134, *note*; Hoe, *Catalogue*, 1 (1903). 180; Chew, in *The Bibliographer*, 1 (1902): 127, M, 138; Huth, *Catalogue*, 1 (1880): 248 (?).

The Foote copy, with ex-libris.

In this edition the collation agrees with that of the First Edition of the Third Part, except that the leaf of errata is omitted, the errors having been corrected in the text. It is a close paginary reprint of the First Edition, but presents a sufficient number of differences in spellings and other minor details to show that the type had been reset. Among others are the following differences: p. 13, line 6, has "I'll" and not "I'le"; p. 26, line 16, has "*Errant*" and not "Errand"; p. 39, line 16, has "Geeſe" and not "Gooſe."

In this edition italics are much more used, pp. 20, 22, 23, and 25–27 being set in that letter instead of roman, as in our previous number. The head-line on p. 93 is corrected to read | *CANTO* II. |. The imprimatur is printed on the verso of the title-page.

The Third Edition was printed by Robert Horne the following year.

About sixty years after Butler's death a monument was erected to his memory in Westminster Abbey apropos of which Samuel Wesley wrote:

"While Butler, needy wretch, was yet alive,
No generous patron would a dinner give;
See him, when starved to death and turn'd to dust,
Presented with a monumental bust.
The poet's fate is here in emblem shown,
He asked for bread, and he received a stone."

BUTLER, SAMUEL.

HUDIBRAS. IN THREE PARTS. LONDON, *T. Maiden, for Vernor and Hood, etc.*, 1800. [221]

Large duodecimo.

COLLATION BY SIGNATURES: A, 4 leaves; B to R, each 12 leaves; S, 8 leaves; total 204 leaves. Leaf A 2 is wrongly marked A; and R 5 and R 6 have no signature-marks.

COLLATION BY PAGINATION: [title] | HUDIBRAS. | IN THREE PARTS. | WRITTEN IN | THE TIME OF THE LATE WARS. | BY | *Samuel Butler, Esq.* | WITH | ANNOTATIONS, AND AN INDEX. | [vignette] | *LONDON: | Printed by T. Maiden, Sherbourne-Lane,* | FOR VERNOR AND HOOD, W. OTRIDGE & SON, | J. CUTHELL, J. WALKER, R. FAULDER, | LACKINGTON, ALLEN, AND CO. | OGILVY & SON, R. LEA, | AND J. NUNN. | 1800. |, p. [i.];—[blank], p. [ii.];—[preface], pp. [iii.]–iv.;—| THE | AUTHOR's LIFE. |, pp. [v.]–viii.;—[text, with heading] | HUDIBRAS. |, pp. [1]–384;—[index], recto of S to verso of [S 8].

PLATES: Portrait (frontispiece) and 12 plates; facing pp. [1], [29], [64], [124], [152], [179], [227], [275], [325], [349], [360], and 384; also vignette on the title-page and 6 tail-pieces. These cuts are sometimes, but erroneously, attributed to Thomas Bewick.

The portrait is a stipple engraving of | *Samuel Butler.* |; bust, directed slightly to the right, facing to the front; inscription, at the left: | *Sr P. Lely pinxt.* |; at the right: | *Ridley sculp.* |; at the bottom: | *Published as the Act directs by Vernor & Hood, 31, Poultry, April 30, 1799.* |; facing the title-page.

CONDITION: Size of leaf, 7 1/16 × 4 3/8 inches. Bound in green straight-grained morocco, marbled edges.

CÆSAR, CAIUS JULIUS. (*b.* 100, *d.* 44 B.C.)

C. IVLII CÆSARIS QUÆ EXTANT EX EMENDATIONE IOS. SCALIGERI. LVGDVNI BATAVORVM, *Ex officina Elzeviriana, Anno* 1635. [222]

Small duodecimo. Second Edition. With 35 lines to the full page.

COLLATION BY SIGNATURES: *, 4 leaves; **, 8 leaves; A to Z, Aa, Bb, Cc, each 12 leaves; Dd, 4 leaves; total 328 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 222 *a*], recto of [*]; —[blank], verso of [*];—[epistle dedicatory, first page as reproduced; *See* No. 222 *b*] | [signed] | Genero ſo nomini tuo | devoti | B. & A. ELSEVIRII. |, recto of * 2 to recto of * 3;—[list of works in the series, with heading] | SERIES OPERIS. |, verso of * 3;—[directions to the binder, with heading] | PRO BIBLIOPEGO. | [3 lines] |, recto of [*4];—| CERTISSIMA VERÆ VIRTVTIS | EFFIGIES, | D. IVLIVS CÆSAR | DICTATOR. | [woodcut] | [verse, 4 lines] |, verso of [*4];—| CHRISTOPHORO | PLANTINO S. P. |, recto and verso of **;— | TYPOGR. LECTORIS. |, recto of ** 2;—[5 woodcuts, with explanatory notes], verso of ** 2 to verso of [** 8];—[text, with heading] | [conventional head-piece] | C. JVLII CÆSARIS | COMMENTARIORVM | DE BELLO GALLICO. |, pp. 1–561;—| INDEX | RERVM & VERBORVM | MEMORABILIVM, | Quæ in Commentariis Cæſaris habentur. |, verso of Aa 5 to recto of [Dd 4];—| FINIS. | [conventional tail-



No. 222 *a*. Title-page of Cæsar's Commentaries; 2d Edition; 1635.

piece] | , recto of [Dd 4]; — [blank], verso of [Dd 4]. Page 238 is wrongly numbered 248; and 335 is 235.

Maps: [1] Two-page map of Spain, with inscription across the top: | TYPVS HISPANIAE VETERIS | ; size, 3 1⅜6 × 4¾ inches; scale, ¼ of an inch = 1 degree of longitude; between leaves [* 4] and **.

[2] Two-page map of Gaul, with inscription across the top: | GALLIAE VETERIS DESCRIPTIO | ; size, 3 1⅜6 × 4¾ inches; scale, 5/16 inch = 1 degree of longitude; between leaves [* 4] and **.

[3] Folding map of the Roman Empire, with inscription at the top, in the center: | ROMANI IMPERII | TYPVS. | ; size, 4 5/16 × 7⅝ inches; scale, 1¼ inches = 10 degrees of latitude; between leaves [* 4] and **.

Condition: Size of leaf, 5 × 2¾ inches. Bound in red crushed levant morocco, gilt over marbled edges; by Duru, 1861.

Other Copies.

British Museum; Trinity College, Cambridge; Edinburgh University; Rylands; Earl of Crawford; and J. P. Morgan Libraries.

References.

Goldsmid, *Complete Catalogue of the Publications of the Elzevier Presses* (*Bibliotheca Curiosa*; 1885), 1 : 59; Brunet, 1 (1860) : 1455; Graesse, 2 (1861) : 7; *Bibliotheca Grenvilliana*, 1 (1842) : 108.

Illuſtri Domino

JACOBO SKYTTE,
Baroni Duderhovæ, Domino
Stromſtumi, &c.

PRINCEPS *omnium ſcriptorum Romanorum, illuſtris Domine, cujus nomen urbi æterna, & toti terrarum orbi fatale fuit, quod tot inſequuti Imperatores amplexi, & tot populus metuendum, in publicum jam prodit. Qui ea tantum ſcripto commendavit, quæ geſſit, & ea geſſit quorum memoria extingui non debebat, & alterius, quam ejus qui geſſit, ingenio non poterat conſervari. In utroque autem ſupra cæteros admirandus fuit, dum quantam majeſtatem gerendis, tantam ſimplicitatem ſcribendis rebus ſuis commodavit. Illa opus cum tot immanes feroceſque gentes debellaret, hac, quia res ipſæ pro ſe ſatis loquebantur. Nec enim argumento à verbis, ſed his ab illis*

No. 222 *b*. First Page of Epistle Dedicatory of Cæsar's Commentaries; 2d Edition; 1635.

There are three Elzivir editions bearing this date. The First and Second differ from each other very slightly, and are principally to be distinguished by the numbering of p. 149, which in the First Edition is wrongly numbered 153, but in the Second has been corrected. The Third Edition differs considerably from the First and Second. Copies of all three editions are in the British Museum.

"Four works produced by the Elzeviers may be reckoned their masterpieces: the *Cæsar* and *Pliny* of 1635, the *Virgil* of 1636, and the *Imitation*, without a date. Of these, the *Cæsar*, in my opinion, ranks first. Mr. Willems calls it, 'Un des plus enviables joyaux qui puissent orner l'écrin d'un Bibliophile.' The genuine first edition may be recognised by having the buffalo's head above the dedication, and the pages 149, 335, and 475 numbered in error 153, 345, and 375. The finest known copy is in the National Library of Paris. A tall copy is worth from £12 to £20. There are two reprints under this same date. The first is extremely fine, and is

known by the siren's head above the dedication [*See* our reproduction], and by having page 238 numbered 248. The second reprint is very inferior, and has 37 lines to the page instead of 35. Its collation is therefore different, being viii and 526 pp., with 34 pages of index."

CAREW, RICHARD, *translator.* (*b.* 1555, *d.* 1620.) Tasso, Torquato. (*b.* 1544, *d.* 1595.)

GODFREY OF BVLLOIGNE. LONDON, *by Iohn Windet for Thomas Man,* 1594. [223]

Small quarto.

COLLATION BY SIGNATURES: ❧, 2 leaves; A to Z, Aa to Ff, each 4 leaves; Gg, 2 leaves; total 120 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 223], recto of [❧]; —[blank], verso of [❧]; —[preface, with heading] | [conventional head-piece] | To the Reader. | [signed] | Yours C. H. | [dated] | *From Exceter the laſt of Februarie, 1594.* |, recto and verso of ❧ 2; —[blank, except for signature-mark | A. j. |], p. [1]; —[text in 5 cantos, in English and Italian, on alternate leaves, the first with heading] | [type-ornament head-piece] | THE RECOVERIE | OF HIER-VASALEM OF | S^r *TORQVATO TASSO.* |, pp. [2]–235; — | FINIS. | [conventional diamond-shaped tail-piece] |, p. 235; — [blank], p. [236]. Page 86 is wrongly numbered 85; and 87 is 36.

CONDITION: Size of leaf, 7 7/16 × 5 3/8 inches. Bound in brown straight-grained morocco, gilt over green edges. Closely trimmed at the top, a few head-lines and page-numbers being cut into.

OTHER COPIES.

British Museum; Trinity College, Cambridge; Huth (Hunt edition); and White Libraries.

REFERENCES.

Grolier Club, *Langland to Wither* (1893), p. 24, No. 32; Huth, *Catalogue*, 4 (1880): 1429; Locker-Lampson, *Catalogue* (1886), p. 123; Lowndes, 5 (1869): 2575; Corser, *Collectanea Anglo-Poetica*, Part 3 (Chetham Society, Vol. LXXI.; 1867), p. 242; Hazlitt, *Hand-Book* (1867), p. 592; Collier, *Rarest Books*, 1 (1866): 131; *Bibliotheca Anglo-Poetica* (1815), p. 63, Nos. 152, 153.

This is the first translation of any portion of Tasso's *Gerusalemme Liberata* into English. In some copies the imprint reads: | LONDON | Imprinted by *Iohn Windet* for | *Chriſtopher Hunt* of | Exceter, 1594. |. Hunt, who served his time to Man, had his name substituted on some copies of the edition.

From the address "To the Reader" it appears that Carew intended to publish the remaining nineteen books afterward, but he was probably deterred by the appearance of Fairfax's translation in 1600. Carew's translation, while considered a faithful and accurate one, is harsh and unmusical, and is now superseded by the more noble, spirited, and flowery one of Fairfax.

In some copies the address "To the Reader" is dated "*From Exceter the laſt of Februarie, 1593,*" instead of 1594; no doubt owing to the fact that the commence-

GODFREY OF
BVLLOIGNE,
OR
The Recouerie of
HIERVSALEM.

An Heroicall poeme written in
Italian by *Seig. Torquato Taſſo*,
and tranſlated into Engliſh
by R. C. Eſquire

And now the firſt part containing
fiue Cantos, Imprinted in
both Languages.

LONDON
Imprinted by *Iohn Windet* for
Thomas Man dwelling in
Pater noſter-Row.

No. 223. Title-page of Carew's Translation of Tasso's Godfrey of Bvlloigne; 1594.

ment of the year was calculated from March 25th instead of from January 1st, as in the copies with the later date. In this address Hunt informs the reader that the manuscript had got abroad without Carew's knowledge, and that after five cantos had been printed he forbade the publication of more, at least for awhile.

CAXTON, WILLIAM, *printer.* (*b.* c. 1422, *d.* 1491.) Cicero, Marcus Tullius. (*b.* 106, *d.* 43 B.C.)

[TREATISES ON OLD AGE, ON FRIENDSHIP, AND THE DECLAMATION OF NOBLESSE.] [LONDON], *William Caxton,* 1481. [224]

Small folio. Printed in black-letter, with 29 lines to the full page.

COLLATION BY SIGNATURES: 1, 6 leaves (the first blank and lacking); a, 6 leaves (the last blank and genuine); b to h, each 8 leaves; i, 4 leaves (the last blank and lacking); a to f, each 8 leaves; total 120 unnumbered leaves. Leaf b 4 (first series) has no signature-mark.

COLLATION BY PAGINATION: [1 blank leaf], [1];—[preface, the first page as reproduced; *See* No. 224*a*], recto of 12 to recto of [14];—| HEre foloweth a remembꝛaũce of thiſtoꝛyes | compꝛyſed and touchyd in this pꝛeſent book | entitled Tullins de Senectute, Tullye | of olde age. as in the redyng ſhal moꝛe | playnly be ſayd al a longe. |, recto of [14] to verso of [a 5];—[1 blank leaf], [a 6];—[prologue, beginning] | MY ſouerayn frende Attitus / how be it | that I knowe certaynly that thou | art bothe nyght and day penſif and | careful / ffoꝛ the gouernement of the | comyn pꝛofyte of the Romayns / . . . |, recto of b 1 to verso of b 2;—[text in 5 parts, the first with heading] | Here endith the pꝛologue of the booke and begynneth of | the dyſputacion made by Tullie begynnyng in the latyn | Sepe numero admirari ſoleo And firſt how ſcipion | with lelyns merueilyth ꝯ aſkyth of Caton / |, verso of b 2 to verso of [b 8];—| Here endith the firſt part of this book / whiche is the | diſputacyon of duke Caton And begynnyth the nom- | bꝛyng of the cauſes. why olde Age ſemyth to be wret- | chid and myſchaunt. . . . |[5 lines] |, verso of [b 8] to verso of [c 7];—| Here endith the ſeconde part and the firſt deſtynctyon of | the book of olde age /. . . | [3 lines] |, verso of [c 7] to recto of [d 8];—| Here endith the thirde part and ſeconde diſtynctyon / and | aftir begynneth the fourth parte / in the whiche duc Ca- | ton anſwerith and confoundith the thrid vituperacyon | of defaute oppoſid to olde age / and begynneth in latyn | Sequitur Tercia diſtinctio / ꝛc |, recto of [d 8] to verso of g 2;—| Here endith the fourth paꝛt ꝯ the thrid diſtinctõn of this | boke ꝯ aſtir begynneth the fyfthe paꝛt ꝯ the fouꝛth ꝯ the | laſte diſtinction by the whiche Caton confoundith and | repreuith the fourthe vituperacyon oppoſid ayenſt olde | age / begynnyng / Quarta reſtat / ꝛc |, verso of g 2 to recto of [i 3];—[colophon, as reproduced; *See* No. 224*b*], recto of [i 3];—[blank], verso of [i 3];—[1 blank leaf], [i 4].

| Here foloweth the ſaid Tullius de Amicicia tranſlated in | to onr maternall Engliſſh tongue by the noble famous | Erle / The Erle of Wuꝛceſtre ſone ꝯ heyer to the loꝛd typ- | toft /. . . [11 lines] |, recto of a 1;—[prologue, beginning] | Cicero de Amicicia | QUintus Mucius Augur Seuola / This | was his name / whiche was woonte to telle | many thynges merely / . . . |, recto of a 1 to verso of a 2;—[text, beginning] | CUeus ffaunꝰus and Quintus Mu- | cius / cam to their fadeꝛ in lawe / . . . |, verso of a 2 to recto of d 4;—| Thus endeth this boke named Tullius de Amicicia / |, recto and verso of d 4.

Here begynneth the prohemye vpon the reducynge / both out of latyn as of frenſſhe in to our englyſſh tongue / of the polytyque book named Tullius de senec; tute. Whiche that Tullius wrote vpon the diſputacons & cõmynycacions made to the puiſſaũt duc Cato ſenatour of rome by Scipion & Telius thêne keyng yong noble knyghtes & alſo ſenatours of the ſaid rome / of the wor; ſhippe / recõmendacyon & magnyfycence. that ſhold be gy; uen to men of olde age / for theyr deſertes & experyence in Wyſedom of polytyque gouernaũce / & blamed them that re proues or lothen olde age / & how Caton ephorteth & coũſeil; leth olde men to be Joyeful, and here pacyently olde age When it cometh to them, And how Tullius at reuerence of Caton declareth by Waye of example. how Enneus thaũcyent philoſophre purpoſeth and Wryteth in thre ver; ſes compendyouſly vnto his frende Attitus alſo a ſena tour of Rome / how he toke grete thought and charge for the gouernaunce of the comyn prouffyght / for Whiche he deſerued grete laude and honoure in preferryng the ſame named in latyn Res Publica kepyng the Ro; maynes proſperous / & defendyng them fro theyr aduerſa; ryes and rebelles / Whiche book Was tranſlated and thyſtoryes openly declared. by the ordenaunce & deſyre of the noble Auncyent knyght Syr Johan Faſtolf of the countee of Norffolk banerette. lyuyng the age of four ſcore yere. exercyſyng the Warrys in the Royame of Fraunce and other countrees / for the diffence and vnyuerſal Welfare of bothe royames of englond and ffraunce by fourty yeres enduryng / the fayte of armes

12

No. 224*a*. First Page of the Preface to Cicero's Treatises on Old Age; 1481.

| Here foloweth the Argument of the declamacyon / which | laboureth to ſhewe. wherin honoure ſholde reſte: | , recto of [d 5] to recto of [d 6]; —[speech of Lucrece, with heading] | Thanſwere of Lucreſſe vnto her fader. | , recto and verso of [d 6]; —[text with heading] | The Oracion of Publius Cornelius Scipio. | , verso of [d 6] to verso of e 3; — | Thus endeth the Oracion of Cornelius Scipio | And here foloweth the oracion of Caȳus Flāmineus | , recto of e 4 to verso of [f 7]; —[text, with heading] | As touchyng the ſentence dyffynytyf gyuen by the Se- | nate . . . |, verso of [f 7] to verso of [f 8]; — | Explicit Per Caxton |, verso of [f 8].

CONDITION: Size of leaf, 11 9/16 × 7 15/16 inches. Bound in stamped brown morocco, gilt edges, with vellum pastedowns and flyleaves; by Bedford; in a dark brown morocco case, lined with blue velvet.

OTHER COPIES.

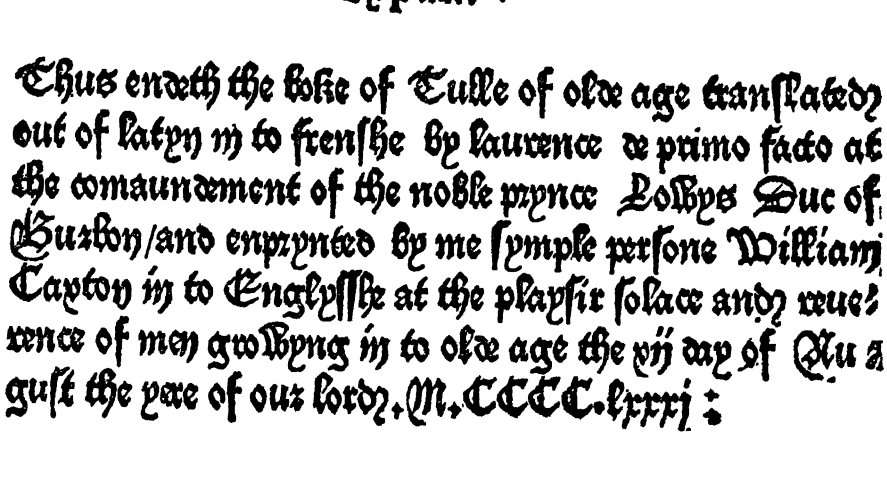
British Museum; Duke of Devonshire; Huth; J. P. Morgan; and others, as recorded by Blades, 2 (1863): 93, etc.

REFERENCES.

Locker-Lampson, *Catalogue* (1886), p. 18; Huth, *Catalogue*, 1 (1880): 321; Blades, *Biography and Typography of William Caxton* (1882), pp. 230–232, No. 33; same, *Life and Typography of William Caxton*, 1 (1861): 159–164; 2 (1863): 89–95, 257; Lowndes, 1 (1869): 397, 460; Brunet, 2 (1861): 64; Graesse, 2 (1861): 180; Dibdin, *Typographical Antiquities*, 1 (1810): 119–130.

This is the first translation into English of any of Cicero's works. Neither of the three treatises here given has a title-page, and the work is printed without folio numbers or catchwords. Space is left at the beginnings of the chapters, with a director, for the insertion of from two- to five-line initials.

We learn from Caxton that Cicero's *De Senectute* and *De Amicitia* were translated into French by the command of Louis, Duke of Bourbon, in 1405, by Laurence de Premierfait, a celebrated translator. The French version of *The Declamation*, origi-


Explicit:

Thus endeth the boke of Tulle of olde age tranſlated out of latyn in to frenſhe by laurence de primo facto at the comaundement of the noble prynce Loŷs Duc of Buxton/and enprynted by me ſymple perſone William Caxton in to Englyſſhe at the playſir ſolace and reuerence of men gwoŷng in to olde age the vij day of Auguſt the yere of our lordy. M. CCCC. lxxxj:

No. 224*b*. COLOPHON OF CICERO'S TREATISE ON OLD AGE; 1481.

nally written in Latin by Bonaccursus de Montemagno, the younger, was made by Jean Mielot, and was one of the first books printed by Colard Mansion at Bruges.

The English translation of *De Senectute* has been ascribed by Leland to the Earl of Worcester and to Wyllym of Wyrcestre, but was probably made by Stephen Scrope, the son-in-law of Sir John Fastolfe. Whoever the translator may have been, he took Premierfait's French version for his text, and has given us a very literal translation. The English version of *De Amicitia* and *The Declamation* Caxton attributes to the Earl of Worcester, who, at a later period, translated Cæsar's *Commentaries*.

CAXTON, WILLIAM, *editor.*

CRONYCLE OF ENGLONDE. London, *Julyan Notary*, 1515. [225]

Small folio. Printed in black-letter, double columns.

Collation by Signatures: ✠, 4 leaves (the second and third lacking); a to u, each 6 leaves; x, 8 leaves; y, z, each 6 leaves; ꝛ, 4 leaves; total 148 leaves. Leaf y i. has no signature-mark.

Collation by Pagination: [5 woodcuts surrounded by a type-ornament border], recto of [✠]; —[table, with heading] | ¶ Tabula. |, verso of [✠] to recto of [✠ 4]; —[6 woodcuts], verso of [✠ 4]; —[prologue, with head-line] | The Prologue |, recto and verso of folio [i.]; —[text, with heading] | ¶ Hic incipit Fructus tempoze. |, verso of folio [i.] to verso of folio Cxxviii.; —[colophon, as reproduced; *See* No. 225, *a*], verso of folio Cxxviii.; —[text, description of England, beginning] | ¶ Here foloweth a lytell treatyſe the whyche | treateth of the deſcripcion of this lõde whiche | of olde thyme was named Albyon. . . . |, recto of [y i.] to verso of [ꝛ iv.]; —[colophon, as reproduced; *See* No. 225 *b*], verso of [ꝛ iv.]. The folio numbers are very irregular and often incorrect. With various running head-lines.

Illustrations: Numerous woodcuts in the text of the first sixty folios.

Condition: Size of leaf, 11 11/16 × 7 5/8 inches. Bound in brown crushed levant morocco, gilt edges.

Other Copies.

British Museum (2); Duke of Devonshire; and Advocates' Library, Edinburgh.

References.

Hazlitt, *Collections and Notes* (1882), p. 198; Lowndes, 1 (1869): 445; *Bibliotheca Grenvilliana*, 1 (1842): 144; Dibdin, *Typographical Antiquities*, 2 (1812): 580, No. 705.

This work is often called *Caxton's Cronycle* by old writers, probably because of the publicity he gave it both as editor and printer in his two editions of 1480 and 1482. He is often blamed for its inaccuracies, though, with the exception of the last few pages, he had nothing to do with its compilation, nor does he in any way lay claim to it.

As printed by Caxton this work, according to Blades, differs but little from the *Cronicle of Brute*, one of the most popular of the fifteenth and sixteenth century books. The *St. Alban's Cronicle*, printed two or three years later, by the anonymous schoolmaster of St. Albans, is also in type somewhat resembling Caxton's, and is the same text interpolated throughout with a history of the Popes and with ecclesiastical matters.

The woodcuts in this edition, which differ from those in the edition of 1504, were

Sixtus the fourth a Johannes. & a frere
minor was pope after paule. This mā
was geneall in ꝑ ordre of ꝑ frere mynors or he
was Cardynal. And he was chosē in ꝑ yere of
our lorde. M.cccc.lxxi. And was called Frācis-
cus de Sanona. of good fame and vertuous the
was chosē Cardynall wythout his knowlege
tyll he was made. & ꝑ same yere ꝑ he was chosē
pope. The turke had takē fro me cristē mē two
empyres. & four kyngdomes. xx. prouinces. and
two hūdred cytyes & had destroyed mē & wym-
mē without nōbre. And ꝑ meuyd the pope ꝑ he
sholde dyspose hym to goo to wythstonde hym.
And for an armye to be made ayenst the
Turke ꝑ pope gaue grete Indulgentes of par
don of ꝑ tresori of the eyrche vnto all crystē rea
mes. ꝑ he myght ordeyne some treasure. to with-
stande ꝑ mysbeleued Turke. And in the lōde of
Englonde/ Johñ abbot of Abyngdon was the
popes legate. to dyspose this goodli treloure. of
ꝑ chyrche to euery feythful mā. ꝑ was disposed
and that wolde able hym to receyue it.

Here endeth this present Cronycle of En
glonde with the fruyte of tymes. compyled in
A booke. And also newely enprynted in the ye
re of our lorde god. M.CCCCC.& xv. by me
Julyan Notary dwellynge in powlys chyrche
yarde beside ꝑ westedore by my lordes palyes

No. 225 *a*. Portion of the Text and Colophon, Verso of Folio Cxxviii., of the Cronycle of Englonde; 1515.

probably used quite accidentally, as they have no special connection with the text. *The Dyscrypcyon of Englonde, Walys, Scotlonde, and Irelonde* is taken from the Monk of Chester's *Polychronicon*, and was first printed separately by Caxton as an appendage to his English *Cronycle*. It was added by Wynkyn de Worde to some, if not all, of his editions of it.

Enpzynted at Londō in powlys chyzche
yarde at the weſt doze of powlys
beſyde my lozde of londons
palays by me Julyan
Notary
✠
In the yere of our lozde god. M.CCCCC.xv.

No. 225 *b*. Colophon of the Cronycle of Englonde; 1515.

CAXTON, WILLIAM, *translator*. Le Fevre, Raoul.

THE RECUILE OF THE HISTORIES OF TROIE. London, *Wyllyam Copland*, 1553. 3 parts in 1 vol., small folio, viz.: [226]

Part 1.

Collation by Signatures: [A], 2 leaves; B to N, each 6 leaves; O, 2 leaves; total 76 leaves. Leaves F iiii., G iiii., and H iiii. have signature-marks.

Collation by Pagination: [title, as reproduced; *See* No. 226], recto of [A i.]; —[blank], verso of [A i.]; —[translator's prologue, with heading] | The Prologue. |, recto and verso of [A ii.]; —[Le Fevre's prologue, with heading] | ¶ Here foloweth the prologue of that worſhipful man Raoul le feure whi- | che was autour of this preſent booke in the Frenche tonge. |, verso of [A ii.]; —[text, in double columns, with heading] | The fyrſt booke of the deſtruccion | of Troy. |, recto of folio i. to recto of folio lxxiii.; —[table of contents, with heading] | ¶ The table of the firſt booke of | the recuyle of the hyſtoryes of Troye. |, verso of folio lxxiii. to verso of folio [lxxiiii.]. Folio xviii. is wrongly numbered xiiii.; xli. is li.; l. is lvi.; liii. is lxiii.; lix. is lviii.; and lxiv. is lxvi.

Part 2.

Collation by Signatures: Aa to Ii, each 6 leaves; total 54 leaves. Leaf Ii. iiii. is marked I. iiiii.; and Ii. v. has a signature-mark.

Collation by Pagination: [title] | ¶ Here begynneth the ſecond | Booke of the Recueill of the hiſtoryes of Troye, that | ſpeaketh of the proweſſes of the ſtronge Hercu- | les, of his merueilous faytes, wonderfull | werkes and of his | death. | [woodcut] |, recto of folio [i.]; —[text, in double columns, with running head-lines] | The ſecond booke of the | on the verso pages, and | deſtruccion of Troye. | on the recto pages], verso of folio [i.] to verso of folio liii. [wrongly numbered lii.]; —[table of contents, with heading] | ¶ The table for the ſecond booke | of the recuyle of the Hiſtoryes of Troye. |, recto and verso of folio [liv.]; —[colophon] | ¶ Imprynted at London in Flete- | ſtrete at the ſygne of the Roſe | Garlande, by wyllyam | Copland. | (·˙·) |, verso of folio [liv.]. Folio xiii. is wrongly numbered xviii.; xxxix. is xlii.; xlii. is lxii.; xliii. is xlviii.; lii. is li.; and liii. is lii.

¶ The recuile of the Hiſtories

of Troie. Firſt trãſlated out of latin in to Frẽche by Raoul le feure in the yere from thincarnacion of our Sauiour Chriſt. M.CCC.Lxiii. and tranſlated out of Frenche in to Engliſhe by Wyllyam Caxton Mercer of London, begon in the fyrſt day of Marche in the yere of our Lord god. M.CCC. Lxviii. and fyniſhed in the. xix. of Septembre in the yere mencyoned by the ſayd Caxton in the ende of the ſeconde booke. Where in be declared the myghty prowelles of Hercules, the valyant actes of Hector and the renomed dedes of many other notable perſones of famous memory, worthy to bee rede and diligently to be marked of all men, and ſpecially of men of nobilyte and high degree.

¶ Nowly Imprynted. Anno domini. M.CCCCC.Liii. by Wynkyn Worde dwellyng in Fletſtrete at the Signe of the Roſe Garlande nyghe vnto Fletebrydge.



No. 226. Title-page of Le Fevre's Recuile of the Histories of Troie; 1553.

PART 3.

COLLATION BY SIGNATURES: A, B, c to i, each 6 leaves; total 54 leaves.

COLLATION BY PAGINATION: [title] | ¶ In theſe two Bookes p̃iece- | dente: we haue by the helpe of god tretyd of the two fy̓ſte | deſtruccions of Troy, with noble faytes and dedes of the | ſtronge and puiſſant Hercules, . . . | [14 lines] | [4 ☞ pointing inward to a colon] | [woodcut] |, recto of folio [i.]; — [text, with running head-lines | The thirde Booke of the |, on the verso pages, and | deſtruccion of Troye. |, on the recto pages], verso of folio [i.] to recto of folio liii. [wrongly marked xlviii.]; — [Latin verse, 14 lines], verso of folio liii.; — [table of contents, with heading] | ¶ The Table of the third Booke. |, verso of folio liii. to verso of folio [liiii.]; — [colophon] | ¶ Imprynted at London in Flete- | ſtrete at the sygne of the Roſe Gar- | land, by wyllyam Cop- | land. |, verso of folio [liiii.]. Folio xi. is wrongly numbered x.; xxii. is xxi.; xxviii. is xxii.; xxxi. is xxv.; xxxvi. is xxvi.; xxxvii. is xxxvi.; xli. is xxvi.; xlvi. is xlviii.; and liii. is xlviii.

CONDITION: Size of leaf, 10¾ x 7⅛ inches. Bound in brown crushed levant morocco, gilt edges.

OTHER COPIES.

British Museum; and Cambridge (England) Public Library.

REFERENCES.

Blades, *Biography and Typography of William Caxton* (1882), p. 172; Lowndes, 2 (1869): 795; Hazlitt, *Hand-Book* (1867), p. 196 (*d*); Graesse, 4 (1863): 143; Dibdin, *Typographical Antiquities*, 3 (1816): 133, No. 886.

Printed in double columns, with running head-lines, catchwords, and the folio numbers in Roman numerals. With periods at the end of sentences and with commas and colons, but no semicolons.

When Caxton printed his edition of this book Englishmen for the first time saw their own language in print. The story in the original French was a favorite of the English and French courtiers; for though nominally a history of the Trojan War, it was really a series of love scenes mixed with mythology and knight-errantry. It was translated by Caxton for the Duchess of Burgundy, and was the first book printed by him when he set up his press at Westminster, about 1474. Some years later he printed another edition. It was twice reprinted by Wynkyn de Worde in 1503, and again by Copland in the edition here described.

"According to the unanimous testimony of all printed editions and all manuscripts of the complete work, 'Le Recueil' was the composition of Raoul Lefevre, chaplain and secretary to Philippe le Bon, Duke of Burgundy: but in a manuscript copy of this work in the National Library, Paris, the first two books are attributed to Guillaume Fillastre. And this is remarkable — that Lefevre succeeded Fillastre (who was a voluminous author) in the office of secretary to the duke. Probably, finding his predecessor's history unfinished, he took it up, and, after adding Book III, issued the whole under his own name. In that age a similar course was by no means uncommon, nor was it an infringement of any recognized literary right; we can hardly, therefore, with M. Paris, call it (even if true) 'une grande fraude literaire.' On the other hand, several copies were issued with the name of Lefevre while Fillastre was yet living, and Caxton, who was contemporary with both writers, ascribes the whole work to Lefevre."

CENTLIVRE, *Mrs.* SUSANNAH. (*b.* c. 1667, *d.* 1723.)

THE WORKS OF THE CELEBRATED MRS. CENTLIVRE. LONDON, *for J. Knapton, C. Hitch, etc.*, 1760–1761. 3 vols., duodecimo, viz.:

[227]

VOL. 1. 1761.

COLLATION BY SIGNATURES: [A], 6 leaves; B to Q, each 12 leaves; R, 6 leaves; S, 2 leaves; total 194 numbered leaves. Leaves G 6, P 5, P 6, and R 3 have no signature-marks.

COLLATION BY PAGINATION: [blank], p. [i.]; —[portrait of Mrs. Centlivre], p. [ii.]; —[title] | THE | WORKS | OF THE CELEBRATED | Mrs. CENTLIVRE. | IN THREE VOLUMES. | CONTAINING, | [22 lines, in double columns] | With a NEW ACCOUNT of her LIFE. | LONDON: | Printed for J. KNAPTON, C. HITCH and L. HAWES, | J. and R. TONSON, S. CROWDER and Co. W. BATHOE, | T. LOWNDS, T. CASLON, and G. KEARSLY. | M.DCC.LXI. |, p. [iii.]; —[blank], p. [iv.]; —[title for volume] | THE | WORKS | OF THE CELEBRATED | Mrs. CENTLIVRE. | IN THREE VOLUMES. | VOLUME THE FIRST. | [8 lines] | [imprint, same as that on the first title-page] |, p. [v.]; —[blank], p. [vi.]; —[preface, with heading] | [conventional head-piece] | TO THE | WORLD. |, pp. [vii.]–xii.; —[text in several portions, each with half-title], pp. [1]–376.

The portrait of Mrs. Centlivre is from a painting by D. Fermin; engraved by I. Taylor.

VOL. 2. 1760.

COLLATION BY SIGNATURES: A to P, each 12 leaves; Q, 10 leaves; total 190 numbered leaves. Leaf F 4 has no signature-mark.

COLLATION BY PAGINATION: [title] | | THE | WORKS | OF THE CELEBRATED | Mrs. CENTLIVRE. | VOLUME THE SECOND. | [7 lines] | [conventional ornament] | LONDON: | Printed for J. KNAPTON, C. HITCH and L. HAWES, | J. and R. TONSON, S. CROWDER, W. BATHOE, | T. LOWNDS, T. CASLON, H. WOODGATE and | S. BROOKES, and G. KEARSLY. | M DCC LX. |, p. [1]; —[blank], p. [2]; —[text in several portions, each with half-title], pp. [3]–380.

VOL. 3. 1760.

COLLATION BY SIGNATURES: A to P, each 12 leaves; Q, 6 leaves; total 186 numbered leaves.

COLLATION BY PAGINATION: [title] | THE | WORKS | Of the CELEBRATED | Mrs. CENTLIVRE. | VOLUME THE THIRD. | [8 lines] | *LONDON:* | [3 lines, same as in Vol. 2] | S. BROOKS, and G. KEARSLY. MDCCLX. |, p. [1]; —[blank], p. [2]; —[text in several portions, each with half-title], pp. [3]–372.

CONDITION: Size of leaf, 6 11/16 × 4 inches. Bound in green crushed levant morocco, gilt edges; by H. Stamper.

REFERENCES.

Hoe, *Catalogue*, 1 (1903): 226; Huth, *Catalogue*, 1 (1880): 280.

The plays of this actress and dramatist are much admired, particularly her *Busy Body; The Wonder: A Woman keeps a Secret;* and *A Bold Stroke for a Wife.*

CERVANTES SAAVEDRA, MIGUEL DE. (*b.* 1547, *d.* 1616.)

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

MADRID, *Iuan de la Cueſta*, 1605. [228]

Small quarto. First Madrid Edition, First Issue.

COLLATION BY SIGNATURES: ¶, 4 leaves; ¶¶, A to Z, Aa to Qq, each 8 leaves; *, **, each 4 leaves; total 332 leaves. Leaf S 3 is wrongly marked P 3; C 5 and ** 3 have no signature-marks; and Kk to Kk 5 are marked KK to KK 5.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 228], recto of [¶]; —[blank], verso of [¶];— | TASSA. | [signed] | *Iuan Gallo de* | *Andrada.* | [dated] | . . . en Valladolid, a veinte dias del mes | de Deziembre, de mil y ſeyſcientos y quatro años. |, recto of [¶ 2];—[errata, with heading] | Teſtimonio de las Erratas. | [6 lines] | El Licenciado Franciſco | Murcia de la Llana. |, verso of [¶ 2];—[privilege, with heading] | EL REY. | [signed] | YO EL REY. | Por mandado del Rey nueſtro ſeñor. | *Iuan de Amezqueta.* | [dated] | . . . Fecha en Valladolid, a veynte y | ſeys dias del mes de Setiembre, de mil y ſeyſcientos y | quatro años. |, recto and verso of ¶ 3;—[dedication, with heading] | AL DVQVE DE | BEIAR, MARQVES DE | Gibraleon, Conde de Benalcaçar, y | Bañares, Vizconde de la Puebla de | Alcozer, Señor de las villas | de Capilla, Curiel, y | Burguillos. | [signed] | Miguel de Ceruantes | Saauedra. |, recto and verso of [¶ 4];— | Prologo. |, recto of ¶¶ to verso of ¶¶ 4;—[verses and sonnets, the first with heading] | AL LIBRO DE DON QVIXO- | te de la Mancha, Vrganda la | deſconocida. |, recto of ¶¶ 5 to verso of [¶¶ 8];—[text, with heading] | [conventional head-piece] | PRIMERA PARTE | DEL INGENIOSO | hidalgo don Quixote de | la Mancha. |, recto of folio 1 to verso of folio 30;—[text continued, with heading] | [type-ornament head-piece] | SEGVNDA PARTE | DEL INGENIOSO | hidalgo don Quixote de la | Mancha. |, recto of folio 31 to recto of folio 58;—[text continued, with heading] | TERCERA PARTE | DEL INGENIOSO | hidalgo don Quixote de | la Mancha. |, verso of folio 58 to recto of folio 148;—[text continued, with heading] | QVARTA PARTE | DEL INGENIOSO | hidalgo don Quixote de | la Mancha. |, verso of folio 148 to verso of folio [316];—[table, with heading] | TABLA DE LOS | Capitulos que contiene eſta fa- | moſa Hiſtoria del valeroſo caua- | llero don don Quixote de | la Mancha. |, recto of ** to recto of [** 4];—| Fin de la Tabla. | [conventional tail-piece] |, recto of [** 4];—[blank], verso of [** 4]. Folio 8 is wrongly numbered 7; 18 is 15; 183 is 182; 285 is 289; 310 is 311; and 313–316 have no folio-numbers.

CONDITION: Size of leaf, 7⅞×5⅝₁₆ inches. Bound in red crushed levant morocco, blue morocco doublure elaborately tooled in gilt, Grolier style, with mosaic monogram of Ricardo Heredia; marbled fly-leaves, gilt over marbled edges; by Chambolle-Duru; in plum-colored morocco solander case. Folio 161 is mended in the centre, with several letters in facsimile on both sides of the leaf.

OTHER COPIES.

Huth; Hispanic Society of America, New York; and Library of Congress.

REFERENCES.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 115; Ruis (D. Leopoldo), *Bibliografica Critica de las Obras Miguel de Cervantes Saavedra*, 1 (1895): 1, No. 1; Brunet, 1 (1860): 1747.

The Salva-Heredia-Locker Lampson copy, with ex-libris of the two latter.

Laid into this copy is a long note by Michael Kerney, with two notes in pencil by

Locker-Lampson, as follows: "*Mr. Kearney a very learned man, & a most experienced bibliophile, has been for many years with Mr. Bernard Quaritch, and sent me this testimony, by Mr. Q's desire.* [Signed] *F. L. L.*

"*Cervantes, Don Quixote.*

"*Madrid, Iuan de la Cuesta, 1605.*

"*Absolutely the first edition, and perfect with the exception of a small piece on folio 161 which has been filled-in in facsimile.*

"*Two copies have been used in making up this perfect one. That which formed the basis was dirty and stained, and has been severely washed by the binder with such an effect as to make several leaves (138 139 143 176 240 241 and the four leaves of table) look doubtful; but I am satisfied that all are genuine. The book is therefore quite complete with the small exception of thirteen letters on folio 161 as above mentioned.*

"*The test-passage of primacy is on folio 132 where the hero, wanting to pray and being without a 'rosary' of beads, makes one for himself out of strips from the tail of his shirt. That passage was suppressed in all succeeding editions, except only the Lisbon reprint which appeared almost immediately after the Princeps. It is omitted even in Juan de la Cuesta's second edition of 1605. The 1605 Cervantes in the Huth Library is I believe not the princeps* [note by Locker-Lampson: "*I think Kearney is wrong as regards Mr. Huth's Copy. I believe it is the same as this.*"], *but the second Cuesta edition just referred to.* [Signed] *Michael Kerney 28 May 1892.*"

The "*test-passage*" on the recto of folio 132 above referred to reads as follows:

"Ea pues, manos a la obra, venid a mi memoria coſas de Amadis, y enſeñadme por donde tengo de començar a imitaros, mas y a ſe que lo mas que el hizo, fue rezar, y encomendarſe a Dios: pero que hare de roſario, que no le tengo? En eſto le vino al penſamiento, como le haria, y fue, que raſgó vna gran tira de las faldas de la camiſa, que andauan colgando, y diole honze ñudos, el vno mas gordo que los demas, y eſto le ſiruio de roſario, et tiempo que alli eſtuuo, donde rezò vn millõ de Aue Marias. Y lo que le fatigaua mucho, . . ."

The Spanish divines took umbrage at what they considered a mark of irreverence in this passage, and it was suppressed in all succeeding editions, with the exception only of the Lisbon reprint, which appeared almost immediately after this edition. The passage was modified in the Second Madrid Edition (folio 132, verso) to read as follows:

"Ea pues, manos a la obra, venid a mi memoria coſas de Amadis, y enfeñadme por dõde tengo de començar a imitaros: mas y a ſe que lo mas que el hizo, fue rezar, y aſsi lo hare yo. Y ſiruieronle de roſario vnas agallas grandes de vn alcornoque, que enſartô, de que hizo vn diez. Y lo que le fatigaua mucho, . . ."

This edition has been reproduced in facsimile by the Hispanic Society of America.

Cervantes probably finished writing the First Part of *Don Quixote* by the beginning of 1604, though it was some time before he was able to print it. During the interval the manuscript was, without doubt, passed about among his friends for their perusal.

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

Compueſto por Miguel de Ceruantes Saauedra.

DIRIGIDO AL DVQVE DE BEIAR, Marques de Gibraleon, Conde de Benalcaçar, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos.



Año, 1605.

CON PRIVILEGIO,

EN MADRID, Por Iuan de la Cueſta.

Vendeſe en caſa de Francisco de Robles, librero del Rey nro ſeñor.

No. 228. Title-page of Cervantes' Don Quixote; 1st Madrid Edition, 1st Issue; 1605.

CERVANTES SAAVEDRA, MIGUEL DE.

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

MADRID, *Iuan de la Cueſta*, 1605. [229]

Small quarto. Second Madrid Edition.

COLLATION BY SIGNATURES: ¶, 4 leaves; ¶¶, A to Z, Aa to Rr, each 8 leaves; total 332 leaves. Leaves Kk to Kk 5 are marked *KK*, KK 2 to KK 5.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 229], recto of [¶]; —[blank], verso of [¶]; — | TASSA. | [signed] | *Iuan Gallo de Andrada.* | [dated] | en Valladolid, a veynte dias del mes de Diziembre, de | mil y ſeyſcientos y quatro años. | , recto of ¶ 2; — | ERRATA. | , recto of ¶ 2; —[privilege, with heading] | EL REY. | [signed] | YO EL REY. | Por mandado del Rey nueſtro ſeñor. | *Iuan de Amezqueta.* | [dated] | . . . Fecha en Valladolid, a veynte y | ſeys dias del mes de Setiembre, de mil y ſeyſcientos y | quatro años. | , verso of ¶ 2 to recto of ¶ 3; —[privilege to print in Portugal, beginning] EV EL Rey, Fazo ſaber . . . | . . . | . . . de le dar licença para que poſſa im- | primir nos meus Reynos de Portugal, . . . | [signed] | REY. | [dated] | . . . en Valladolid, noue de Fe- | breyro, de mil ſeyſcientos e ſinco anos. | , verso of ¶ 3; —[dedication, with heading] | AL DVQVE DE | BEIAR, MARQVES DE | Gibraleon, Conde de Benalcaçar, y | Bañares, Vizconde de la Puebla de | Alcozer, Señor de las villas | de Capilla, Curiel, y | Burguillos. | [signed] | Miguel de Ceruantes | Saauedra. | , recto and verso of [¶ 4]; — | Prologo. | , recto of ¶¶ to verso of ¶¶ 4; —[verses and sonnets, the first with heading] | AL LIBRO DE DON QVI- | xote de la Mancha, Vrganda | la deſconocida. | , recto of ¶¶ 5 to verso of [¶¶ 8]; —[text, with heading] | [conventional head-piece] | PRIMERA PARTE | DEL INGENIOSO | Hidalgo don Quixote de | la Mancha. | , recto of folio 1 to verso of folio 30; —[text continued, with heading] | [type-ornament head-piece] | SEGVNDA PARTE | DEL INGENIOSO | Hidalgo don Quixote de | la Mancha. | , recto of folio 31 to recto of folio 58; —[text continued, with heading] | TERCERA PARTE | DEL INGENIOSO | Hidalgo don Quixote de | la Mancha. | , verso of folio 58 to recto of folio 148; —[text continued, with heading] | [type-ornament head-piece] | QVARTA PARTE | DEL INGENIOSO | Hidalgo don Quixote de | la Mancha. | , verso of folio 148 to verso of folio 316; —[table, with heading] | TABLA DE LOS | Capitulos que contiene eſta ſa- | moſa Hiſtoria del valeroſo caua- | llero don Quixote de la | Mancha. | , recto of Rr 5 to recto of [Rr 8]; — | Fin de la Tabla. | [conventional tail-piece] | , recto of [Rr 8]; —[blank], verso of [Rr 8]. Folio 14 is wrongly numbered 4e; 16 is 15; and 254 is 245.

CONDITION: Size of leaf, 7⅞ₑ×5¼ₑ inches. Bound in red crushed levant morocco, blue morocco doublure with gilt dentelle borders, marbled fly-leaves, gilt over marbled edges; by Thibaron-Joly.

OTHER COPIES.

Duke of Devonshire; Huth; Boston Public; and Hispanic Society of America.

REFERENCES.

Calvert, *Life of Cervantes* (1905), pp. 47–49; Locker-Lampson, *Appendix to Catalogue* (1900), p. 116; Ruis, *Bibliografica Critica*, 1 (1895): 7, No. 4; Huth, *Catalogue*, 1 (1880): 282; Brunet, 1 (1860): 1747.

The Locker-Lampson copy, with ex-libris.

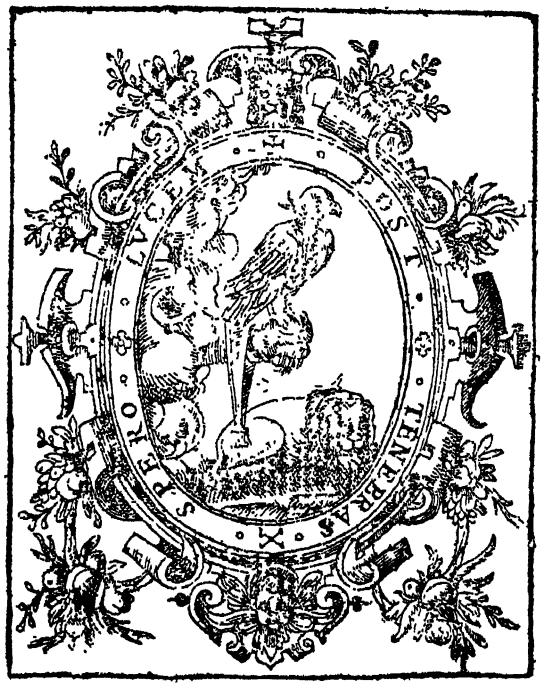
The edition here described is not the Second Issue of the First Edition, but a new edition. Though in very many places it is much like the First Edition, some pages present marked differences. It is a close reprint from a new setting of type of the

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

Compueſto por Miguel de Ceruantes Saauedra.

DIRIGIDO AL DVQVE DE BEIAR, Marques de Gibraleon, Conde de Barcelona, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos.

Año,



1605.

Con priuilegio de Caſtilla, Aragon, y Portugal.

EN MADRID, Por Iuan de la Cueſta.

Vendeſe en caſa de Franciſco de Robles, librero del Rey nro ſeñor.

No. 229. Title-page of Cervantes' Don Quixote; 2d Madrid Edition; 1605.

First Issue of the First Edition (our preceding number) with the exception of the objectionable passage referred to in our previous note. On the title-page the name "Conde de Benalcaçar" of the former copy here reads "Conde de Barcelona." This edition may still further be distinguished from the First by the words | . . . de Caſtilla, Aragon, y Portugal. | , which follow "Con priuilegio" below the cut on the title-page. These words appear to have been added on account of the piracy of the author's book at Lisbon, soon after the appearance of the First Edition.

This edition has been reproduced in facsimile by the Hispanic Society of America.

"The success of 'the book of humanity,' as Sainte-Beuve has happily described *Don Quixote*, was instantaneous and unprecedented, up to that date, in the world of letters. Spain rang with admiration and plaudits of this inspired story-teller and of the story, the like of which had never before been told. In an age when readers were few, the book was widely read, and in a country where the buying of books was a limited indulgence, the book sold in its thousands. . . . Prior to the publication of *Don Quixote*, no masterpiece of fiction had ever found so enthusiastic a public, or a sale so enormous. It became in a flash the common-place book of the nation."

Cervantes himself, with just pride in its success, speaks with no more than literal truth when he says in the Second Part (our No. 232, Vol. 2, p. 20):

"Thus I beleeue it is with my Hiſtory, that it hath neede of a Coment to make it vnderſtood.

"No ſurely (replied *Samſon*) it is ſo conſpicuous, and ſo void of difficulty, that children may handle him, youths may read him, men may vnderſtand him, and old men may celebrate him: To conclude, he is ſo gleaned, ſo read, and ſo knowne to all ſorts of people, that they ſcarſe ſee a leane horſe paſſe by, when they ſay, *There goeth Roſinante*: And amongſt theſe, Pages are moſt giuen to read him: You haue no great mans withdrawing room that hath not a *Don Quixote* in him, ſome take him, if others lay him downe, theſe cloſe with him, they demand him: Laſtly, the Story is the moſt pleaſing, the leaſt hurtfull for entertainment, that hath hitherto beene ſeene; for all ouer it, there is not to be ſeene a diſhoneſt word, or one like one; nor an imagination leſſe then Catholike."

CERVANTES SAAVEDRA, MIGUEL DE.

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

MADRID, *Iuan de la Cueſta*, 1608. [230]

Small quarto. Third Madrid Edition.

COLLATION BY SIGNATURES: ¶, 4 leaves; ¶¶, A to Z, Aa to Mm, each 8 leaves; total 292 leaves. Leaves A 5, B 5, C 5, L 5, O 5, P 5, R 5, V 5, X 5, Z 5, Cc 5, Dd 5, Gg 5, Hh 5, and Ll 5 have each a signature-mark; Ff 4 is wrongly marked Ef 4; and Kk to Kk 4 are KK to KK 4.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 230], recto of [¶]; —

[blank], verso of [¶]; — | TASSA. | [signed] | *Iuan Gallo de Andrada.* | [dated] | . . . en Valladolid, a veynte dias del mes de Dizièbre, | de mil y ſeyſcientos y quatro años. | , recto of ¶ 2; — [certificate of the accuracy of this edition, signed] | *El Licenciado Franciſco Murcia* | *de la Llana.* | [dated] | . . . Dada en Madrid en veyn | te y cinco de Iunio de. 1608. años. | , recto of ¶ 2; — [privilege, with heading] | EL REY. | [signed] | YO EL REY. | Por mandado del Rey nueſtro ſeñor. | *Iuan de Amezqueta.* | [dated] | . . . Fecha en Valladolid, aveynte y | ſeys dias del mes de Setiembre, de mil y ſeyſcientos y | quatro años. |, verso of ¶ 2 to recto of ¶ 3; — [privilege to print in Portugal, beginning] | EV EL Rey, Fazo ſaber . . . | . . . | . . . de le dar licença para que poſſa im- | primir nos meus Reynos de Portugal, . . . | [signed] | REY. | [dated] | . . . en Valladolid, noue de Fe- | breyro, de mil ſeyſcientos e ſinco anos. |, verso of ¶ 3; — [dedication, with heading] | AL DVQVE DE | BEIAR, MARQVES DE | Gibraleon, Conde de Benalcaçar, y | Bañares, Vizconde de la Puebla de | Alcozer, Señor de las villas | de Capilla, Curiel, y | Burguillos. | [signed] | Miguel de Ceruantes | Saauedra. |, recto and verso of [¶ 4]; — | Prologo. |, recto of ¶¶ to verso of ¶¶ 4; — [verses and sonnets, the first with heading] | AL LIBRO DE DON QVI- | xote de la Mancha, Vrganda | la deſconocida. |, recto of ¶¶ 5 to verso of [¶¶ 8]; — [text, with heading] | [conventional head-piece | PRIMERA PARTE | DEL INGENIOSO | Hidalgo don Quixote de | la Mancha. |, recto of folio 1 to recto of folio 27; — [text continued, with heading] | [type-ornament head-piece] | SEGVNDA PARTE | DEL INGENIOSO | Hidalgo don Quixote de | la Mancha. |, verso of folio 27 to verso of folio 51; — [text continued, with heading] | TERCERA PARTE | DEL INGENIOSO | Hida lgo don Quixote de | la Mancha. |, recto of folio 52 to recto of folio 130; — [text continued, with heading] | [type-ornament head-piece] | QVARTA PARTE | DEL INGENIOSO | Hidalgo don Quixote de | la Mancha. |, verso of folio 130 to recto of folio 277; — [table, with heading] | TABLA DE LOS | Capitulos que contiene eſta fa- | moſa Hiſtoria del valeroſo caua- | llero don Quixote de la | Mancha. |, verso of folio 277 to verso of [Mm 8]; — | Fin de la Tabla. | [conventional tail-piece] |, verso of [Mm 8].

Many of the folios are wrongly numbered and several of the head-lines are incorrect.

CONDITION: Size of leaf, 8 9/16 × 5 5/16 inches. Bound in red crushed levant morocco, gilt oval design on sides with green inlaid centre, gilt over marbled edges; by Lortic. Folios 196, 214, 227, 228, and 267 are extended in lower outer corners; and those from 261 to the end are mended in the upper portion of the text, with many letters supplied, but not always correctly.

OTHER COPIES.

Duke of Devonshire; Huth; Boston Public; Hispanic Society of America; and Lenox Libraries.

REFERENCES.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 117; Ruis, *Bibliografica Critica*, 1 (1895): 12, No. 8; Huth, *Catalogue*, 1 (1880): 283; Brunet, 1 (1860): 1748.

The Locker-Lampson copy, with ex-libris.

The text for this edition, as revised, with many additions, suppressions, and corrections by Cervantes, is that adopted in the edition of the Real Academia Español, first published in 1780.

"As a picture of life and manners, unalterably replenished with humour, fancy, and contrivance," says Fitzmaurice-Kelly, one of the latest critics of Spanish literature, "*Don Quixote* remains immortal. A visible landmark, it stands at the parting of the ways. In some sort the last representative of mediæval romance, it ushers in the new dynasty, being itself the earliest and most illustrious of modern masterpieces."

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

Compuesto por Miguel de Cervantes Saauedra.

DIRIGIDO AL DVQVE DE BEIAR, Marques de Gibraleon, Conde de Benalcaçar, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos.



Año 1608.

Con priuilegio de Castilla, Aragon, y Portugal.

EN MADRID, Por Iuan de la Cuesta.

Vendese en casa de Francisco de Robles, librero del Rey nro señor.

No. 230. Title-page of Cervantes' Don Quixote; 3d Madrid Edition; 1608.

CERVANTES SAAVEDRA, MIGUEL DE.

SEGVNDA PARTE DEL INGENIOSO CAVALLERO DON QVIXOTE DE LA MANCHA. MADRID, *Iuan de la Cueſta*, 1615. [231]

Small quarto. First Edition of the Second Part.

COLLATION BY SIGNATURES: ¶, A to Z, Aa to Mm, each 8 leaves; N, 4 leaves; total 292 leaves. Leaf A 4 is wrongly marked A 7; and Kk to Kk 5 are KK to KK 5.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 231], recto of [¶]; — [blank], verso of [¶]; — | *TASSA.* | [signed] | *Hernando de Vallejo.* | [dated] | . . . en Ma- | drid, a veynte y vno dias del mes de Otubre, del mil y ſeiſ | cientos y quinze años. |, recto of ¶ 2; — | FEE DE ERRATAS. |, recto of ¶ 2; — | *Aprouacion.* | [signed] | *Doctor Gutierre* | *de Cetina.* | [dated] | En Madrid, a cinco de Nouiembre, | de mil ſeyſcientos y quinze. |, verso of ¶ 2; — | Aprouacion. | [signed] | El M. Ioſeph de Valdiuielſo. | [dated] | *En Madrid, a 17. de Março de* 1615. |, verso of ¶ 2 to recto of ¶ 3; — | *Aprouacion.* | [signed] | *El Licenciado Marquez Torres.* | [dated] | . . . En Madrid, a veynte y ſiete de Febrero de mil y ſeyſ- | cientos y quinze. |, verso of ¶ 3 to verso of ¶ 4; — | Priuilegio. | [signed] | YO EL REY. | Por mandado del Rey nueſtro ſeñor, | *Pedro de Contreras.* | [dated] | . . . en Madrid, a treynta dias del mes de Março, de mil y ſeiſ | cientos y quinze años. |, recto and verso of ¶ 5; — | Prologo al Lector. |, recto of [¶ 6] to verso of [¶ 7]; — | *DEDICATORIA AL* | *Conde de Lemos.* | [signed] | Criado de V. Excelencia *Miguel de Cervantes Saauedra.* | [dated] | . . . De Madrid vltimo de Otubre, de | mil ſeyſcientos y quinze. |, recto and verso of [¶ 8]; — [text, with heading] | [conventional head-piece] | CAPITVLO PRIME- | ro de lo que el Cura, y el Barbe- | ro paſſaron con don Qui- | xote cerca de ſu en- | fermedad. |, recto of folio 1 to recto of folio 280; — [blank], verso of folio 280; — | TABLA | DE LOS CAPITVLOS | deſta ſegunda parte de don Qui- | xote de la Mancha. |, recto of N to verso of *N* 3; — | Fin de la Tabla. |, verso of *N* 3; — [colophon] | EN MADRID, | por Iuan de la Cueſta. | Año M.DC.XV. |, recto of [N 4]; — [blank], verso of [N 4]. Many folios are wrongly numbered.

CONDITION: Size of leaf, 7⅞ × 5⅝ inches. Bound in red crushed levant morocco, gilt oval design on sides with green inlaid centre, gilt over marbled edges; by Zaehnsdorf. The lower edges of a few leaves are uncut. The binder has misfolded the leaves E 3 to [E 6], which are in the following order: E 4, E 3, [E 6], and E 5. The lower outer corner of folio 73 appears to have been folded before printing, the folded portion taking part of the letterpress of the recto on its verso.

OTHER COPIES.

Duke of Devonshire; Huth; Boston Public; Hispanic Society of America; and Lenox Libraries.

REFERENCES.

Locker-Lampson, *Appendix to Catalogue*, (1900), p. 117; Ruis, *Bibliografica Critica*, 1 (1895): 16, No. 12; Huth, *Catalogue*, 1 (1880): 283; Brunet, 1 (1860): 1748.

The Locker-Lampson copy, with ex-libris.

It is supposed that the change in the title-page from "El Ingenioso Hidalgo" to "Del Ingenioso Cavallero" was intentional. Don Quixote in the First Part had been dubbed a knight, and in this Second Part he is "armado caballero," and not merely a hidalgo.

This edition has been reproduced in facsimile by the Hispanic Society of America.

SEGVNDA PARTE

DEL INGENIOSO CAVALLERO DON QVIXOTE DE LA MANCHA.

Por Miguel de Cervantes Saauedra, autor de ſu primera parte.

Dirigida a don Pedro Fernandez de Caſtro, Conde de Lemos, de Andrade, y de Villalua, Marques de Sarria, Gentilhombre de la Camara de ſu Mageſtad, Comendador de la Encomienda de Peñafiel, y la Zarça de la Orden de Alcantara, Virrey, Gouernador, y Capitan General del Reyno de Napoles, y Preſidente del ſupremo Conſejo de Italia.



Año 1615

CON PRIVILEGIO,

En Madrid, *Por Iuan de la Cueſta.*

Vendeſe en caſa de Francisco de Robles, librero del Rey N,S.

No. 231. Title-page of Cervantes' Don Quixote, Second Part; 1st Edition; 1615.

The First Editions of both parts of *Don Quixote* were first reproduced in facsimile by photo-typography at Barcelona in 1871–73 with notes in a separate volume (1874) by Hartzenbusch. The production of these volumes in facsimile was justly regarded, at the time, as a most notable achievement.

A spurious continuation of the First Part appeared at Tarragona in 1614, under the name of Alonso Fernández de Avellaneda. It has been ascribed to an Aragonese named Alfonso Lamberto, and also to Lope de Vega.

CERVANTES SAAVEDRA, MIGUEL DE.

THE HISTORY OF DON-QVICHOTE. LONDON, *for Ed: Blounte*, 1620. 2 vols., small quarto, viz.: [232]

VOL. I. SECOND EDITION. [1620.]

COLLATION BY SIGNATURES: ¶, 4 leaves (the first, probably blank, lacking); a, 8 leaves; B to Z, Aa to Oo, each 8 leaves; total 300 leaves.

COLLATION BY PAGINATION: [1 leaf, probably blank], [¶]; —[engraved title, inserted as a plate (verso blank), as reproduced; *See* No 232 *a*]; —[epistle dedicatory, with heading] | [conventional head-piece] | TO THE RIGHT HO- | NOVRABLE HIS VERIE | GOOD LORD, THE | Lord of WALDEN, &c. | (***) | [signed] | *Your Honours most affectionate* | *ſeruitor*, | Thomas Shelton. |, recto and verso of ¶ 2; — | [conventional head-piece] | The Authors Preface to the | READER. | , recto of ¶ 3 to recto of A 3; — | [conventional head-piece] | Certaine SONNETS, written by | Knights Errant, Ladies, Squires, and | *Horſes, in the prayſe of* DON-QVIXOTE, | his Dame, his Squire, and | STEED. | , verso of A 3 to verso of [A 5]; —[contents, with heading] | [conventional head-piece] | The Table of the firſt Booke of the delightfull | *Hiſtorie of Don-Quixote.* |, recto of [A 6] to verso of [A 8]; —[text, with heading] | [conventional head-piece] | THE DELIGHT-FVLL | Hiſtorie of the moſt Ingenious | *Knight* Don-Quixote *of* | the MANCHA. | *The firſt Part.* |, pp. 1–59; —[blank], p. [60]; —[text continued, with heading] | [conventional head-piece] | THE DE-LIGHTFVLL | Hiſtorie of the moſt VVittie | *Knight* Don-Quixote *of* | *the* MANCHA. | *The ſecond Booke.* |, pp. 61–110; —[text continued, with heading] | [conventional head-piece] | THE DELIGHTFVLL | Hiſtorie of the moſt VVittie | *Knight* Don-Quixote *of* | *the* MANCHA. | *The third Booke.* |, pp. 111–276; —[text continued, with heading] | [conventional head-piece] | THE DELIGHTFVLL | Hiſtorie of the moſt VVittie | *Knight* Don-Quixote *of* | *the* MANCHA. | *The fourth Booke.* |, pp. 277–[576]; — | FINIS. |, p. [576]. Page 436 is wrongly numbered 418; 496 is 456; and 573–576 have no page-numbers.

VOL. 2. FIRST EDITION. 1620.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; A to Z, Aa to Ii, each 8 leaves; Kk, 4 leaves (the last blank and genuine); total 261 leaves.

COLLATION BY PAGINATION: [engraved title, inserted as a plate (verso blank), same as in Vol. 1, but lettered | THE | HIS-TORY OF | DON-QVICHOTE. | *The ſecond parte.* | PRINTED FOR ED: BLOUNTE |]; —[printed title, as reproduced; *See* No.

232 *b*], recto of unmarked leaf;—[blank], verso of unmarked leaf;—[epistle dedicatory, with heading] | [conventional head-piece] | TO THE RIGHT | HONORABLE, GEORGE | Marqueſſe Buckingham, *Viſcount* | VILLIERS, . . . | [6 lines] |, recto and verso of *A* 2;—|[conventional head-piece] | THE AVTHORS | PROLOGVE TO THE | READER. |, recto of A 3 to verso of [A 5];—[contents, with heading] | [conventional head-piece] | A | SVMMARY TABLE | of that, which this ſecond part of | the famous Hiſtory of the valourous | *Don Quixote de la Mancha* doth | containe. |, recto of [A 6] to recto of [A 8];—| *ERRATA.* | [8 lines] |, verso of [A 8];—[text, with heading] | [conventional head-piece] | THE | SECOND PART | *Of* | *Don Quixote.* |, pp. 1–504;—| *FINIS.* |, p. 504;—[1 blank leaf], [Kk 4]. The numbers 277 and 278 are omitted in the pagination.

CONDITION: Size of leaf, 7⅛ × 5⅝ inches. Bound in red straight-grained morocco, panelled sides, in elaborate gilt and blind tooling, gilt edges. Vol. 1, engraved title mounted on inner margin; epistle dedicatory extended on all margins; Vol. 2, lower margin of engraved title extended; signature-mark and catchword of leaf A 2 clipped; upper margin of p. 7 extended.

EXTRA-ILLUSTRATED.

Inserted in this work are 35 plates (4½ × 2⅝ inches), some mounted to size, as follows: Vol. 1, facing pp. 1, 14 (with front of table-cover cut out), 21, 24, 32, 58, 105, 127, 137, 153, 198, 225, 245, 317, 400, 489, 502, and 565; Vol. 2, facing pp. 1, 60, 65, 88, 106, 145, 174, 183, 217, 233, 267, 297, 320, 357, 423, 439, and 461.

OTHER COPIES.

British Museum (2, with both editions of Vol. 1); Dyce Collection; Rylands; Huth; Boston Public (2); Hispanic Society of America; Lenox; and Library of Congress.

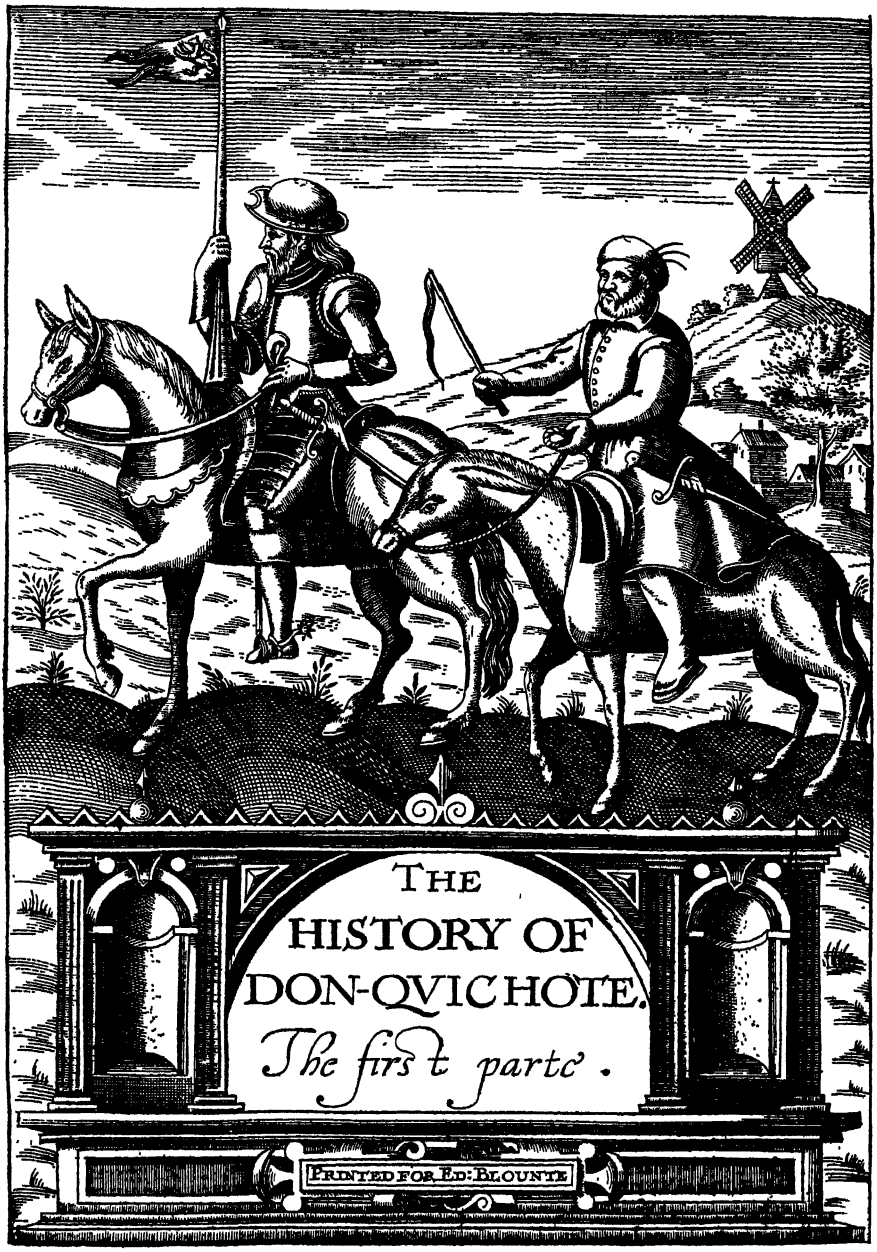
REFERENCES.

Henrich (Manuel), *Iconografia de las Ediciones del Quijote*, 3 (1905): 397; *Three Hundred Notable Books added to the Library of the British Museum* (1899), p. 47; Ashbee, *Iconography of Don Quixote; 1605–1895* (Bibliographical Society, *Illustrated Monograph*, No. 3; 1895), p. 2, No. 4; Ruis, *Bibliografica Critica*, 1 (1895): 253, No. 607; Grolier Club, *Langland to Wither* (1893), p. 186, No. 213; Quaritch, *Catalogue*, No. 124 (1892), p. 39; Locker-Lampson, *Catalogue* (1886), p. 12; Huth, *Catalogue*, 1 (1880): 284; Lowndes, 1 (1869): 401; Hazlitt, *Hand-Book* (1867), p. 80; same, *Collections* (1892), p. 100.

The Locker-Lampson copy, with ex-libris.

The First Edition of Shelton's translation of the First Part appeared in 1612. It was republished, together with the First Edition of the Second Part, in 1620. The Second Edition of Vol. 1 was published with the engraved title-page only. One of the copies in the Boston Public Library has also a printed title-page, of which Ticknor says in a manuscript note, "The title-page of the first volume, following the engraved title, is evidently one made to complete the volume, for the true title-page is dated 1612. Otherwise this is a beautiful copy of the translation by Shelton, which is the oldest made in English."

The First Edition has a printed title only, as follows: | THE | HISTORY | OF | THE VALORVS | AND WITTIE | KNIGHT-ERRANT | DON-QVIXOTE | of the *Mancha* | *Tranſlated out of the Spaniſh* | [conventional ornament between single rules] | LONDON | Printed by *William Stanſby*, for *Ed. Blount* and | *W. Barret.* 1612. |, the whole enclosed in a single rule at top and bottom and two single rules at the sides. A facsimile of this title-page is given by Henrich. The First Edition contains the



No. 232 *a*. Engraved Title-page of Cervantes' Don-Qvichote, First Part; 2d Edition in English; [1620].

THE SECOND PART OF THE HISTORY OF THE Valorous and witty KNIGHT-ERRANT,

Don Quixote of the *Mançha.*

VVritten in Spaniſh by *Michael Ceruantes:* And now Tranſlated into Engliſh.



LONDON,
Printed for *Edward Blount.*
1620

No. 232 *b.* PRINTED TITLE-PAGE OF CERVANTES' DON-QUIXOTE, SECOND PART; 1ST EDITION IN ENGLISH; 1620.

dedication of the translator to Lord Walden, the prologue and sonnets of Cervantes, and table of contents, all unpaged, and 594 pages of text, all surrounded with a single ruled line in the inner and bottom margins, and two parallel lines in the upper and outer margins. With the running titles at the head of the pages are also the words "Part I.," "Part II.," etc.

The Second Edition of Vol 1. has an engraved title, but no printed one, as far as we have been able to learn. The heading only of each page is printed between parallel lines, while there are no border lines in the other margins. The volume contains 22 unnumbered pages and 572 numbered pages of text, followed by 4 unnumbered pages, containing sonnets and epitaphs, instead of 594 pages, as in the First Edition.

In Vol. 1 of the copy here described the epistle dedicatory is of the First Edition, being printed in a ruled border with separate spaces for running head-lines, pagination, side-notes, and text. The body of the work only has the page-numbers and running head-lines "LIB. 1.," "LIB. 2.," etc., between single rules. There are occasional side-notes. The running head-lines of the second volume and pagination' are not placed between single rules.

This is Thomas Shelton's translation of *Don Quixote*. The First Part was translated from the Brussels edition of 1607; the Second from the French version which appeared at Paris in 1616. It has been generally supposed that there was but one edition of the First Part, and that it did not come out until 1620; but this view is erroneous, as has already been shown.

COKAYNE, *Sir* ASTON. (*b.* 1608, *d.* 1684.)

SMALL POEMS OF DIVERS SORTS. LONDON, *Wil. Godbid*, 1658. [233]

Small octavo. First Edition.

COLLATION BY SIGNATURES: A, 8 leaves (the first, probably blank, lacking); B to Z, Aa to Ll, each 8 leaves; total 272 leaves. Leaf V 3 is wrongly marked X 3; Aa 3 is A 3; and Ii 3 is *I*i 3.

COLLATION BY PAGINATION: [1 leaf, probably blank], [A]; — [title, as reproduced; *See* No. 233], recto of [A 2]; — [blank], verso of [A 2]; — | [type-ornament head-piece] | THE | AUTHORS | APOLOGY | TO THE | *READER.* | [signed] | *Your ſervant* | *ASTON COKAIN.* |, recto of A 3 to recto of [A 6]; — [complimentary verses, with heading] | [type-ornament head-piece] | TO HIS | NOBLE FRIEND | Sir *ASTON COKAIN* | on his Poetical compoſures. | [signed] | Tho. Bancroft. |, verso of [A 6] to recto of [A 7]; — [blank], verso of [A 7]; — [errata, with heading] | Faults eſcaped in the printing, are thus to | be corrected. |, recto of [A 8]; — [blank], verso of [A 8]; — [text, with heading] | [type-ornament head-piece] | SMALL | POEMS | OF | DIVERS SORTS. |, pp. 1–284; — | *FINIS.*, | p. 284; — [2 blank leaves], pp. [285]–[288].

| THE | OBSTINATE | LADY | A | COMEDY | Written by | *ASTON COKAIN.* | *LONDON* | Printed by *WILLIAM GODBID*, 1658. |, p. [289]; — | [type-ornament head-piece] | *Dramatis Perſonæ.* |, p. 290; — | The Prologue. |, pp. 291–292; — [text, with heading] | [type-ornament head-piece] | Actus primi Scena prima. |, pp. 293–409;

—| FINIS. |, p. 409;— | The EPILOGUE. |, p. [410];— | *FINIS.* |, p. [410].

| *Trappolin creduto Principe.* | OR | TRAPPOLIN | Suppos'd a Prince. | An Italian | TRAGE-COMEDY. | The ſcene part of *Italy.* | Written by | Sir *ASTON COKAIN.* | *LONDON* | Printed by *WILLIAM GODBID* 1658. |, p. [411];— [blank], p. [412];— | The Actors names. |, p. [413];— | The PROLOGUE. |, p. [414];—[text, with heading] | [type-ornament head-piece] | Trappolin ſuppos'd a Prince. |, pp. [415]–507;— | [type-ornament head-piece] | The Prologue. |, p. [508];— | FINIS. |, p. [508]. Page 209 is wrongly numbered 109; 210 is 10; 211 to 256 are 111 to 156; 397 is ſ97; and the page-numbers 461 to 480 are repeated in the pagination.

PLATE: Portrait of Sir Aston Cokayne, with four lines of verse below; facing the title-page.

CONDITION: Size of leaf, 5 7/16 × 3 9/16 inches. Bound in red crushed levant morocco, gilt edges; by Pratt. The margins are all closely trimmed, signature-mark I 4 and the catchword on p. 119 being cut into. The binder has placed the errata [A 8] immediately before A 3, "The Authors Apology."

OTHER COPIES.

Earl of Ellesmere; and Boston Public Library.

REFERENCES.

Grolier Club, *Wither to Prior*, 1 (1905): 168, No. 185; Hoe, *Catalogue*, 1 (1903): 300; Greg, *List of English Plays* (Bibliographical Society; 1900), p. 22; Hazlitt, *Collections and Notes* (1882), p. 683; Huth, *Catalogue*, 1 (1880): 330; Lowndes, 1 (1869): 488; Hazlitt, *Hand-Book* (1867), p. 114; Graesse, 2 (1861): 210; *Bibliotheca Anglo-Poetica* (1815), p. 64, No. 155.

The Foote copy.

The work here described was issued, with some changes, under four different titles, as follows:

(1) *Small Poems of Divers ſorts;* 1658 (as described above).

(2) *A Chain of Golden Poems,* etc.; 1658.

(3) *Poems. With The Obſtinate Lady,* etc.; 1662.

(4) *Choice Poems of Several Sorts;* 1669.

In the Second Edition a new title-page was substituted, as follows: | A CHAIN | OF | GOLDEN POEMS | Embelliſhed with | WIT, MIRTH, and ELOQUENCE. | Together with two moſt excellent | COMEDIES, | (*viz.*) | *The OBSTINATE LADY,* | AND | TRAPPOLIN | Suppos'd a PRINCE: | Written by | Sr *Aſton Cokayn.* | LONDON, Printed by *W. G.* and are to be | ſold by *Iſaac Pridmore,* at the *Golden-Falcon* | near the *New-Exchange.* 1658. |. In some copies this title-page is dated 1659.

In 1662 the unsold copies, with "The Tragedy of Ovid" at the end, were reissued with a third title-page, as follows: | Poems. | With the Obſtinate | Lady, | and | Trapolin | A ſuppoſed Prince. | By | Sir Aston Cokain, Baronet. | Whereunto is now added | The Tragedy | Of | Ovid. | Intended to be Acted ſhortly. | London. | Printed for Phil, Stephens junior, at the Kings- | Arms over againſt Middle Temple Gate | in Fleet-ſtreet. | 1662. |. A Fourth Edition or reissue appeared in 1669.

An imperfect copy of "The Obſtinate Lady" was published in 1657 from a deficient copy surreptitiously obtained, which was perfected by another person without the author's knowledge.

Small

POEMS

OF

Divers ſorts

Written by

Sir *ASTON COKAIN.*

LONDON Printed by *WIL. GODBID*, 1658.

No. 233. Title-page of Cokayne's Small Poems of Divers Sorts; 1st Edition; 1658.

The portrait, often lacking and skilfully inlaid in this copy, has below it the following lines:

Come Reader draw thy purſe and be a gueſt
To our Parnaſsus; Tis the Muſes feaſt
The entertainment needs muſt be divine;
Appollo's th' Hoſt where Cockains Heads ỳ Sign.

The portrait was engraved twice, first as here described, and again with the stanza below it beginning: "*Come Reader thy half crown and be a gueſt.*"

The literary merit of Cokayne's poems is marred by coarseness.

ESSAYES.

By Sir WILLIAM
CORNE-WALEYS
the younger, Knight.



Printed for *Edmund Mattes*,
at the ſigne of the Hand and
Plowgh in Fleet-ſtreet.
1600.

No. 234. Title-page of Cornwallis' Essayes; 1st Edition; 1600.

CORNWALLIS, *Sir* WILLIAM. (*b.* ——, *d.* c. 1631.)

ESSAYES. [London], *for Edmund Mattes*, 1600. [234]

Small octavo. First Edition.

Collation by Signatures: A, 4 leaves; B to N, each 8 leaves; O, 4 leaves (the last two blank and genuine); total 104 unnumbered leaves. Leaves F 4 and G 4 have no signature-marks.

Collation by Pagination: [title, as reproduced; *See* No. 234], recto of [A]; — [contents, with heading] | *The Heads.* |, verso of [A];— | FINIS. |, verso of [A]; —|[conventional head-piece] | To the Right vertu-|*ous, & moſt Honorable La-*|dies, the Lady Sara Haſtings, | *the Lady Theodoſia Dudley*, | the Lady Mary Wing- | *field, and the Lady* | Mary Dy-er. | [signed] | Your Ladiſhips moſt | humbly deuoted | *Henry Olney.* |, recto of *A* 2 to recto of [A 4];— [blank], verso of [A 4];—[25 essays, the first with heading] | [type-ornament head-piece] | *Eſſay.* 1. | OF RESO-|*lution.* |, recto of B to recto of [O 2];— | *FINIS.* | [conventional tail-piece] |, recto of [O 2];— [blank], verso of [O 2];—[2 blank leaves], [O 3], [O 4].

Condition: Size of leaf, $4^{13}/_{16} \times 3$ inches. Bound in green crushed levant

morocco, gilt edges; by the Club Bindery, 1903.

OTHER COPIES.

Duke of Devonshire; Earl of Ellesmere; and W. A. White Libraries.

REFERENCES.

Hazlitt, *Collections and Notes* (1903), p. 86; same (1882), p. 143; Huth, *Catalogue*, 1 (1880) : 352; Lowndes, 1 (1869) : 526.

This is the First Edition of the First Part of Sir William Cornwallis' *Essayes*. The dedication, which is signed by Henry Olney, the stationer, speaks of the numerous manuscript copies which were abroad, from "*often tranſcription*," so that he was obliged to commit the work to the press, from fear of a surreptitious and incorrect edition, and so to depart from the author's original desire to keep his labors private. The Second Edition, which appears, except for the date, to be identical with that here described, was published in 1606.

Both parts were published in one volume in 1617, and again in 1632. Cornwallis also published in 1616 two works, *Essayes, Or rather, Encomions* (Hoe), and *Essayes of Certaine Paradoxes* (Second Edition, 1617), which appear to be different from those described here and in our next number.

CORNWALLIS, *Sir* WILLIAM.

A SECOND PART OF ESSAYES. LONDON, *for Edmond Matts*, 1601. [235]

Small octavo. First Edition.

COLLATION BY SIGNATURES: N, 4 leaves; O to Z, Aa to Nn, A to G, each 8 leaves; H, 6 leaves (the last blank and genuine); total 250 unnumbered leaves. Leaf N 2 is wrongly marked N 3.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 235 *a*], recto of [N]; —[blank], verso of [N]; — | [type-ornament head-piece] | TO THE LADY | Haſtings, Dudley, | *and the reſt.* | [signed] | W. C. |, recto of N 2 [wrongly marked N 3] to recto of [N 3]; — | To the Reader. | [signed] | W. C. |, verso of [N 3]; — [contents, with heading] | [type-ornament head-piece] | The Eſſayes contai- | *ned in this Booke.* |, recto and verso of [N 4]; — [type-ornament tail-piece], verso of [N 4]; —[24 essays, the first with heading] | [type-ornament head-piece] | *Eſſay. 26.* | *Of Affection.* |, recto of O to recto of [Nn 8]; — | *FINIS.* |, recto of [Nn 8]; —[blank], verso of [Nn 8].

| DISCOVRSES VP- | ON *Seneca* the Tra- | gedian. | [first page as reproduced; *See* No. 235 *b*], recto of A to recto of H 5; — | *FINIS.* | [type-ornament tail-piece] |, recto of H 5; —[blank], verso of H 5; — [1 blank leaf], [H 6].

CONDITION: Size of leaf, 4 13/16 × 3 1/16 inches. Bound in green crushed levant morocco, gilt edges; by the Club Bindery, 1903.

OTHER COPIES.

Duke of Devonshire; Earl of Ellesmere; and Huth Libraries.

REFERENCES.

Hazlitt, *Collections and Notes* (1903), p. 86; same (1887), p. 48.

This is the First Edition of the Second Part of Cornwallis' *Essayes*, to which is added, with a separate series of signature-marks, the author's *Diſcourſes upon Seneca the Tragedian*. This latter portion seems to have also been published separately, for

A SECOND part of Essayes.

Written by Sir William Cornwallis the younger, *Knight.*



LONDON
Printed for *Edmond Matts*, dwelling *at the signe of the Hand* and Plough in Fleet-street.
1601.

No. 235 *a*. TITLE-PAGE OF CORNWALLIS' SECOND PART OF ESSAYES; 1ST EDITION; 1601.

DISCOVRSES VPON *Seneca* the Tragedian.

——Odia qui nimium timet,
Regnare nescit: Regna custodit metu.

THough common Experience doth manifest, and naturall reason iustifie, that States in an equalitie of degree, vpheld by persons knowing no preeminence, cannot stand, nor promise continuance: yet cannot the aspiring constitution of man, with patience behold higher erected fortunes, how iustly soeuer obtayned: so if hee cannot reach

A them

No. 235 *b*. FIRST PAGE OF CORNWALLIS' DISCOVRSES VPON SENECA THE TRAGEDIAN; 1ST EDITION; 1601.

Hazlitt records a copy, as follows: "Discovrses vpon Seneca the Tragedian. By Sir William Cornwalleys, Knight. Imprinted at London for Edmund Mattes, at the hand and plough in Fleetstreet. 1601. 8°. Title and dedication to Sir John Popham, Lord Chief Justice of England, 2 leaves: ¶, 2 leaves: A—H 6 in eights, H 6 blank. *B. M.*"

Sir William Cornwallis was the nephew of Sir William Cornwallis who died in 1611, and he is therefore usually described as the younger. "He appears to have been knighted in 1602. He was a friend of Ben Jonson, and employed him to write 'Penates, or a Private Entertainment for the King and Queen,' on the occasion of their visit to his house at Highgate on May-day, 1604. His essays are written in imitation of Montaigne, but lack the sprightliness of the French author." Cornwallis spent his life in studious retirement.

COWPER, WILLIAM. (*b.* 1731, *d.* 1800.)

POEMS. LONDON, *for J. Johnson*, 1782. [236]

Post octavo. First Edition, First Issue.

COLLATION BY SIGNATURES: [A], 2 leaves; a, 4 leaves; B to Z, Aa, each 8 leaves; total 190 leaves. Leaf C 2 is wrongly marked G 2; and leaves I 3, M 4, O 2, P 2, S 3, T 4, X 3, X 4, and Z 4 have no signature-marks.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 236], recto of [A];—[blank], verso of [A];—[contents], recto and verso of [A 2];—[preface, signed] | JOHN NEWTON. | [dated] | Charles Square, Hoxton, | February 18, 1782. |, pp. [i.]–viii. [wrongly numbered vii.];—[text in numerous poems, the first with heading] | TABLE TALK. |, pp. [1]–367;—| FINIS. |, p. 367;—| ERRATA. | [10 lines] |, p. [368]. Page viii. is wrongly numbered vii.; 162 is 161; and 343 is 344.

CONDITION: Size of leaf, 7 1/16 × 4 5/8 inches. Bound in sprinkled calf, gilt edges; by Rivière. Lettered | COWPER'S | POEMS | LONDON | 1782 |.

REFERENCE.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 57.

The Locker-Lampson copy, with ex-libris.

This copy contains the scarce and suppressed preface by John Newton, of which it is believed not more than four or five copies exist. It also contains the cancelled leaves at pp. 59 and 123. The words "are weeds, arrant weeds." in the 14th line on p. 156 have been corrected with a pen to read, "they are arrant weeds."; the last word of line 18 on p. 60 has been corrected to read "addreſs" instead of "andreſs."

Inserted in this copy is a manuscript poem of fourteen lines, in Cowper's handwriting, addressed to William Wilberforce.

William Cowper, the greatest master of English verse between the death of Pope and the rise of the illustrious group of which Wordsworth was the head, did not commence authorship until a late period in life. The First Edition of his poems did not appear until 1782, after he was fifty years of age. The subjects of his first volume were didactic, and not of a character to arouse public curiosity or literary interest. A second volume, *The Task*, in which *The Diverting History of John Gilpin* (our No. 270) first appeared under his name, received, perhaps on this account, immediate and unbounded success.

"Byron has called Cowper a "coddled" poet. Tom Moore, in referring to Cowper, used to say that genius and domestic felicity were two antagonistic elements, and Wordsworth on being asked his opinion on Moore's judgment, replied that it was not because men had genius that they therefore made their home miserable, but because they had not enough genius: that a higher order of spirit and sentiment would enable them to see and to feel all the beauty of domestic ties. Montaigne on the other hand considered that they who were naturally attracted to the society of a mistress had more genius in them than those who preferred a legitimate wife and who

POEMS

BY

WILLIAM COWPER,

Of the INNER TEMPLE, Esq.

Sicut aquæ tremulum labris ubi lumen ahenis
Sole repercuſſum, aut radiantis imagine lunæ,
Omnia pervolitat laté loca, jamque ſub auras
Erigitur, ſummique ferit laquearia tecti. VIRG. ÆN. VIII.

So water trembling in a poliſh'd vaſe,
Reflects the beam that plays upon its face,
The ſportive light, uncertain where it falls,
Now ſtrikes the roof, now flaſhes on the walls.

Nous ſommes nés pour la vérité, et nous ne pouvons ſouffrir ſon abord. les figures, les paraboles, les emblemes, ſont toujours des ornements néceſſaires pour qu'elle puiſſe s'annoncer. et ſoit quon craigne qu'elle ne découvre trop bruſquement le défaut qu'on voudroit cacher, ou qu'enfin elle n'inſtruiſe avec trop peu de ménagement, ou veut, en la recevant, qu'elle ſoit déguiſée.

CARACCIOLI.

LONDON:
Printed for J. JOHNSON, No. 72, St. Paul's Church Yard.
1782.

No. 236. TITLE-PAGE OF COWPER'S POEMS; 1ST EDITION; 1782.

already felt "je ne sais quelle froideur maritale." This latter opinion, however, was quite consistent with the old ideas of French chivalry, which nevertheless found their epitome in the irreproachable Bayard.

COWPER, WILLIAM.

POEMS. LONDON, *for J. Johnson*, 1782. [237]

Post octavo. First Edition, Second Issue.

COLLATION BY SIGNATURES: [A], 2 leaves; B to Z, Aa, each 8 leaves; total 186 leaves. Leaf C 2 is wrongly marked G 2; and leaves I 3, M 4, O 2, P 2, S 3, T 4, X 3, X 4, and Z 4 have no signature-marks.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 236], recto of [A]; —[blank], verso of [A]; —[contents], recto and verso of [A 2]; —[text in numerous poems, the first with heading] | TABLE TALK. |, pp. [1]–367; — | FINIS. |, p. 367; — | ERRATA. | [10 lines] |, p. [368]. Page 162 is wrongly numbered 161; and 343 is 344.

CONDITION: Size of leaf, 7½ × 4 11/16 inches. Bound in sprinkled calf; with green leather title-label lettered: | COWPER'S | POEMS | I. | .

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 172; Locker-Lampson, *Catalogue* (1886), p. 149.

The Locker-Lampson copy, with ex-libris.

This copy lacks the preface contained in the copy just described, but has the cancelled leaves at pp. 59 and 123. Tipped to the recto of the second fly-leaf is a bill of sale on the back of which is an endorsement by Cowper as one of the commissioners of bankrupts. On the verso of the first fly-leaf is this note in pencil by Locker-Lampson: "*Cowper's lines to Mrs. Unwin may be called the Lovesong of old age. — Cowper is* our greatest *master of domestic Pathos. See golden Treasury respecting the* Sonnet *to Mrs. Unwin.*"

COWPER, WILLIAM.

THE TASK. LONDON, *for J. Johnson*, 1785. [238]

Post octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to Z, each 8 leaves; Aa, 4 leaves; total 184 leaves.

COLLATION BY PAGINATION: [half-title] | POEMS, | BY | WILLIAM COWPER, ESQ. | VOL. II. |, recto of [A]; — [blank], verso of [A]; — [title, as reproduced; *See* No. 238], recto of [A 2]; — [blank], verso of [A 2]; — [advertisement], recto and verso of [A 3]; — [blank], recto of [A 4]; — | ARGUMENT of the FIRST BOOK. |, verso of [A 4]; — [text in 6 books, the first with heading] | BOOK I. |, pp. [1]–283; — [blank], p. [284]; — [text, with heading] | AN | EPISTLE | TO | JOSEPH HILL, ESQ. |, pp. [285]–288; — [half-title] | TIROCINIUM: | OR, A | REVIEW OF SCHOOLS. | [Greek quotations, 4 lines] |, p. [289]; — [blank], p. [290]; — | TO THE | REV. WILLIAM CAWTHORNE UNWIN, | [11 lines] |, p. [291]; — [blank], p. [292]; — [text, with heading] | TIROCINIUM. |, pp. [293]–341; — [blank], p. [342]; — [text, with heading] | THE DIVERTING | HISTORY | OF | JOHN GILPIN, | SHEWING HOW HE WENT FARTHER THAN HE | INTENDED AND CAME SAFE HOME AGAIN. |, pp. [343]–359; — | FINIS. |, p. 359; — [publisher's advertisement, with heading] | *Lately published by the same Author, in one Volume of this Size,* | *Price* 4s. *sewed.* | POEMS | ON THE | FOLLOWING SUBJECTS. |, p. [360].

CONDITION: Size of leaf, 7 7/16 × 4 5/8 inches. Bound in sprinkled calf, yellow edges; with green leather title-label lettered: | COWPER'S | POEMS | II. |.

REFERENCES.

Hoe, *Catalogue*, 1 (1905) : 173; *Correspondence of William Cowper* (edited by Wright), 2 (1904) : 261; Locker-Lampson, *Catalogue* (1886), p. 149.

This volume was published in June, 1785.

This copy has the half-title preceding the title-page, and the recto of the leaf containing the argument of the First Book is blank. In some copies the half-title is printed on the recto of the leaf containing the argument.

Inserted at the end of this volume are two manuscript letters — one to Cowper from the Lord Chancellor; the other, Cowper's answer to the same.

In this book *The Diverting History of John Gilpin* first appears under its author's name. The volume, which is made up of a number of poems, takes its title from the circumstance connected with the writing of its principal poem. Lady Austen, the poet's next-door neighbor and friend, was an especial admirer of blank verse. Cowper shared her sentiment, and promised to write something in it if she would furnish the subject. "You can never be in want of a subject," said Lady Austen, "you can write upon anything; write upon this Sofa." This conversation occurred in the summer of 1783; on October 30, 1784, he writes: "I am again at Johnson's in the shape of a poem in blank verse, consisting of six books, and called *The Task*. I began it about this time twelvemonth, and writing sometimes an hour in a day, sometimes half a one, and sometimes two hours, have lately finished it. I mentioned it not sooner, because almost to the last I was doubtful whether I should ever bring it to a conclusion, working often in such distress of mind, as, while it spurred me to the work, at the same time threatened to disqualify me for it. My bookseller, I suppose, will be as tardy as before. I do not expect to be born into the world till the month of March, when I and the crocuses shall peep together."

The Task was published independently, and it was not until the Second Edition was printed the next year (1786) that it was connected with his former volume, the two being called respectively the first and second. In the numerous editions that have since been published they have never been disunited.

COWPER, WILLIAM.

POEMS. LONDON, *for F. C. and J. Rivington, etc.*; 1815. [239]

Octavo.

COLLATION BY SIGNATURES: A, b to e, each 8 leaves; f, 2 leaves; B to Z, 2 A to 2 E, each 8 leaves; 2 F, 1 leaf; total 259 numbered leaves.

COLLATION BY PAGINATION: [title] | POEMS, | [3 lines] | IN THREE VOLUMES. | VOL. III. | CONTAINING | HIS POSTHUMOUS POETRY, | AND | *A SKETCH OF HIS LIFE.* | BY HIS KINSMAN, | JOHN JOHNSON, LL.D. | [4 lines] | LONDON: | PRINTED FOR F. C. AND J. RIVINGTON; . . . | [6 lines] | 1815. |, p. [i.]; —[imprint], p. [ii.]; — | TO THE | RIGHT HONOURABLE | EARL SPENCER. |, pp. [iii.]–iv.; —[preface], pp. [v.]–viii.; — | SKETCH | OF THE | LIFE OF COWPER. |, pp. [ix.]–lxxviii.; —[contents], pp. [lxxix.]–lxxxiv.; — | POEMS. |, pp. [1]–154; —[half-title] | TRANS-

THE

TASK,

A

POEM,

IN SIX BOOKS.

By WILLIAM COWPER

OF THE INNER TEMPLE, ESQ.

Fit surculus arbor.

ANONYM.

To which are added,

BY THE SAME AUTHOR,

An EPISTLE to JOSEPH HILL, Esq. TIROCINIUM, or a REVIEW of SCHOOLS, and the HISTORY of JOHN GILPIN.

LONDON:

PRINTED FOR J. JOHNSON, N° 72, ST PAUL'S CHURCH-YARD.

1785.

No. 238. TITLE-PAGE OF COWPER'S TASK; 1ST EDITION; 1785.

LATIONS | OF THE | LATIN AND ITALIAN POEMS | OF | *MILTON.* | . . . | , p. [155];—[blank], p. [156];—| TRANSLATIONS | OF | THE LATIN POEMS, | *&c.* *&c.* | , pp. [157]–434.

CONDITION: Size of leaf, 7¾ × 4¾ inches. Bound in old mottled calf, yellow edges.

REFERENCE.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 57.

The Locker-Lampson copy, with ex-libris.

This volume completes the original series of Cowper's works. Southey used to say that, had it not been for Mrs. Unwin, Cowper would never have become an author, and without Lady Austen never a popular one.

CRUIKSHANK, GEORGE, *illustrator.* (*b.* 1792, *d.* 1878.) [Combe, William.] (*b.* 1749, *d.* 1823.)

THE LIFE OF NAPOLEON, A HUDIBRASTIC POEM. LONDON, *for T. Tegg, Wm. Allason, & J. Dick,* 1815. [240]

Royal octavo. First Edition.

COLLATION BY SIGNATURES: B to R, each 8 leaves; S, 2 leaves; total 130 numbered leaves.

COLLATION BY PAGINATION: [pictorial title-page only (verso blank), inserted as a plate, as reproduced; *See* No. 240];—[text, with heading] | NAPOLEON. | , pp. [1]–260. Page 19 is wrongly numbered 1; 109 is 107; 121 is 211; 187 is 186; and 253 is 453.

PLATES: 30 colored plates, including the pictorial title, all with imprint and date; facing pp. 6, 9, 24, 26, 37, 44, 58, 62, 78, 81, 91, 92, 94, 96, 98, 107, 111, 135, 142, 177, 207, 213, 227, 229, 233, 234, 240, 253, and 259.

CONDITION: Size of leaf, 9⅜₁₆ × 5¾ inches. Bound in old half calf.

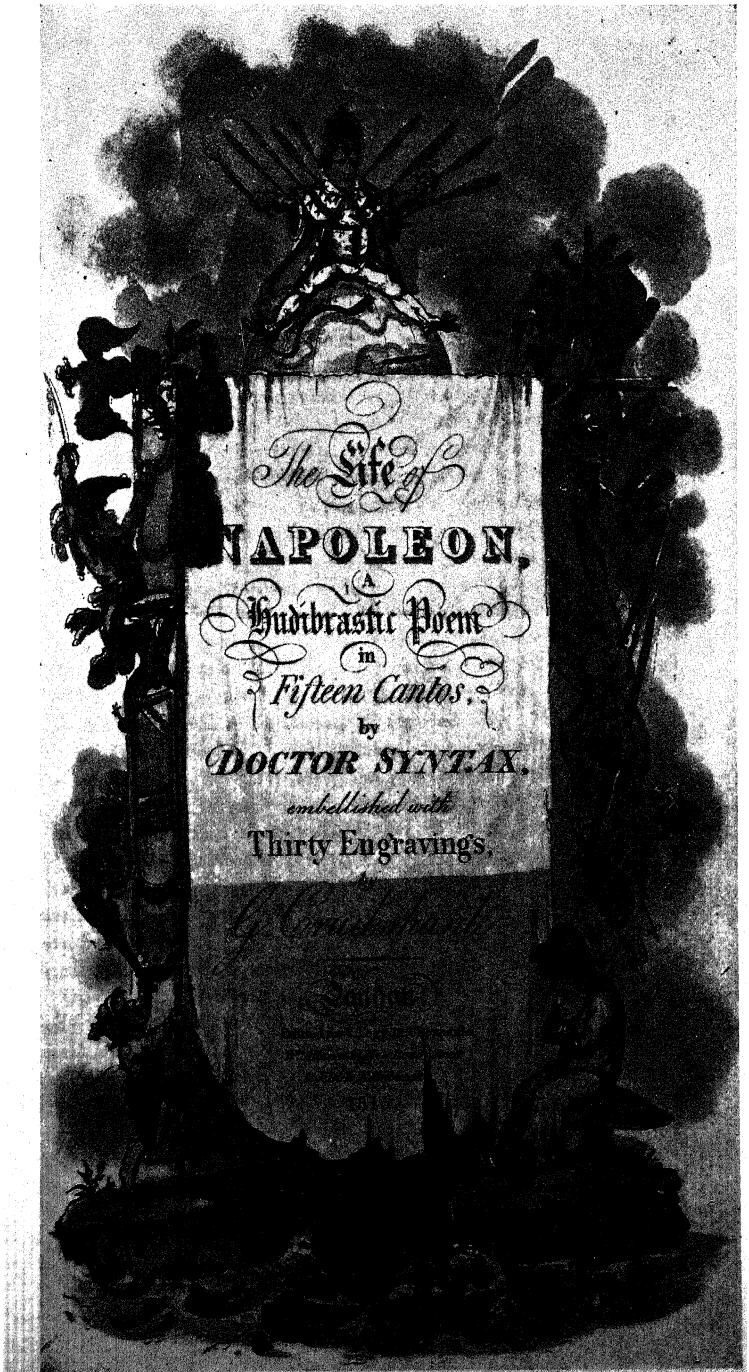
REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 6, No. 16; also *Appendix*, p. 255; Marchmont, *The Three Cruikshanks* (1897), p. 34, No. 117; Slater, *Early Editions* (1894), p. 74; Reid, *Descriptive Catalogue of the Works of George Cruikshank*, 1 (1871): 39, 40, Nos. 365–394; 304, No. 4651.

This work was issued in weekly numbers, each containing two plates, the first number appearing November 10, 1814. According to Douglas it was afterward reissued with the plates uncolored, but with the date 1817 on the title-page. In the appendix to his work he gives a list of the plates with the numbers of the pages opposite which they should appear.

Slater says: "This work is nearly always ascribed to Combe, though it is doubtful whether he had any share in its composition."

George Cruikshank, the artist and caricaturist, was the second son of Isaac Cruikshank, also a caricaturist and water-color painter. He began his artistic career at about twelve years of age, when he drew and etched the *Children's Picture*, which was the first work he was employed to do for pay. Of art training he seems to have



No. 240. Title-page of Combe's Life of Napoleon; 1st Edition; 1815.

had none; instead of learning to draw, he drew. Much of his early work related to political and social events. Belonging to this period are his illustrations for Combe's *Life of Napoleon* (the present number). From 1819 to 1825 he executed a series of illustrations for a number of political tracts published by Hone, one of which, *The Queen's Matrimonial Ladder*, contains his inimitable picture of the First Gentleman in Europe recovering from a debauch, and its curious step scenes, so dear to collectors. One of his etchings, which he regarded as a great event in his artistic life, was the so-called "Bank Restriction Note" of 1818, which created a great sensation and did much to bring to an end executions for forging one pound Bank of England notes. His first remarkable separate work was *The Humourist*, 1819–1820 (our No. 241). A work more thoroughly characteristic of the artist, *Points of Humour* (our No. 246), appeared in 1823–1824. Among other works followed *Peter Schlemihl* (our No. 248), in which the grotesque diablerie of the subject is excellently caught. From 1823 to 1826 appeared what are considered by many the masterpieces of this artist, the etchings for the two volumes of Grimm's *German Popular Stories* (our No. 245), which are executed in Cruikshank's drollest and most whimsical spirit. A little after this he took up wood-engraving, but his designs on wood are of much less importance than his etchings on copper.

During the next ten years a succession of notable works came from his indefatigable pencil. In 1835 he began the issue of *The Comic Almanack* (our No. 275), which was continued until 1853, when it ceased to appear. The letterpress to this work was supplied by various distinguished writers, among whom was Thackeray, who contributed articles to the almanacs for 1839 and 1840. In 1836 with the romance *Rookwood* (our No. 5) began Cruikshank's long connection with Ainsworth, and with *Sketches by Boz* (1836–1837), that with Dickens. To *Bentley's Miscellany*, the publication of which began in 1837, he supplied from time to time 126 plates, illustrating several of the works of Ainsworth and Dickens, and Barham's *Ingoldsby Legends* (our No. 282).

Cruikshank's relations with the authors whose works he illustrated were not always harmonious, for in his later years particularly he set up curious claims of collaboration with both Ainsworth and Dickens. These claims, it is charitable to assume, arose from his infirmity of unduly exaggerating the importance of his own performances.

Owing to a misunderstanding with Bentley in 1841, he started a magazine of his own, *The Omnibus* (our No. 284), with Laman Blanchard as editor. In 1845 he started another venture of a similar sort, *The Table Book* (our No. 287), which contains two of the most famous of his larger plates — "The Triumph of Cupid" and "The Folly of Crime." His efforts to overcome the prevailing vice of drunkenness gave rise to some successful work. For almost three quarters of a century Cruikshank was active in his chosen field, and continued his work to the time of his death in 1878, at the advanced age of eighty-three years. The work of his latter years added little to the reputation he had already achieved. Some idea of the enormous amount of work accomplished during his long and active life may be realized from Reid's *Descriptive Catalogue* (1871), in which are recorded 2726 etchings,

1727 woodcuts, 70 lithographs, and 72 glyphographs; or a total of nearly 4600 separate pieces. Later investigators have considerably increased these numbers.

As a caricaturist Cruikshank was the legitimate scholar of Rowlandson and Gillray, but displayed a more genuine spirit of fun. He was always hampered by his lack of early academic training, but with all his drawbacks he displayed indomitable energy, an inexhaustible fertility of invention, a wonderful gift of characterization, and an ever wonderful sense of the droll, fantastic, and grotesque.

There are fine collections of his works in the British Museum and South Kensington Museum.

CRUIKSHANK, GEORGE.

THE HUMOURIST. LONDON, *J. Robins and Co.*, [1819]–1820. 4 vols., duodecimo, viz. : [241]

VOL. 1. [1819.]

COLLATION BY SIGNATURES : A, B, C, each 4 leaves; D to U, each 6 leaves; total 114 leaves. Leaf D 2 has no signature mark; and G 3 is wrongly marked G 2.

COLLATION BY PAGINATION : [title, as reproduced; *See* No. 241], p. [1];—[blank], p. [2];—[text], pp. [3]–226;—[list of plates], p. [227];—[publishers' advertisement], p. [228].

PLATES : Frontispiece, pictorial title-page, and 8 plates, all colored; etched and signed by Cruikshank; as called for in the list of plates.

VOL. 2. 1819.

COLLATION BY SIGNATURES : B to U, each 6 leaves; X, 2 leaves; total 116 leaves. Leaf C 3 has no signature-mark.

COLLATION BY PAGINATION : [title, similar to that in Vol. 1], p. [1];—[blank], p. [2];—[text], pp. [3]–230;—[list of plates], p. [231];—[publishers' advertisement], p. [232].

PLATES : Frontispiece, pictorial title-page, and 8 plates, all colored; etched and signed by Cruikshank; as called for in the list of plates. Plate 10, "Monsr Tonson," has neither imprint nor date; and plate 7, "John Audley," has no date.

VOL. 3. 1819.

COLLATION BY SIGNATURES : [B], 4 leaves; C to U, each 6 leaves; total 112 leaves.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], p. [1];—[blank], p. [2];—[text], pp. [3]–222;—[list of plates], p. [223];—[publishers' advertisement], p. [224].

PLATES : Frontispiece, pictorial title-page, and 8 plates, all colored; etched and signed by Cruikshank; as called for in the list of plates. Plate 4, "Choang and Hansi," and plate 9, "Cure for a Mischievous Monkey," have no dates.

VOL. 4. 1820.

COLLATION BY SIGNATURES : B to U, each 6 leaves; total 114 leaves.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], p. [1];—[blank], p. [2];—[text], pp. [3]–226;—[list of plates], p. [227];—[publishers' advertisement], p. [228].

PLATES : Frontispiece, pictorial title-

THE

HUMOURIST:

A

COLLECTION

OF

Entertaining Tales,

ANECDOTES,

REPARTEES, WITTY SAYINGS,

EPIGRAMS,

Bon Mots, Jeu d'esprits, &c.

CAREFULLY SELECTED.

"Good Sense will make you esteemed; Good Manners will make you beloved; and Wit will give a lustre to both."

LORD CHESTERFIELD.

VOL. I.

London:

Printed and Published by J. Robins and Co.

ALBION PRESS,

IVY-LANE, PATERNOSTER-ROW.

No. 241. Title-page of Cruikshank's Humourist, Vol. 1; 1st Issue; [1819].

page, and 8 plates, all colored; etched and signed by Cruikshank; as called for in the list of plates.

Condition: Size of leaf, 6⅛ × 3¾ inches. Bound in light polished calf, gilt edges; by Rivière.

References.

Douglas, *Works of George Cruikshank* (1903), p. 9, No. 34; also pp. 261–263; Marchmont, *The Three Cruikshanks* (1897), p. 74, No. 285; Reid, *Descriptive Catalogue*, 1 (1871): 75–77, Nos. 790–829; 211, No. 2896; 307, No. 4709.

This was Cruikshank's first remarkable separate work, and is one of the most important books of a Cruikshank collection. All the plates of the First Issue should have the imprint of J. Robins & Co. and dates, except the pictorial title-pages, plate

7 of Vol. 2, and plate 4 of Vol. 3. In later issues of this book several plates are without imprint and dates, especially the fifth and seventh of Vol. 1, the first, fourth, and tenth of Vol. 2, and sometimes the ninth of Vol. 3.

Douglas has a long note in regard to the form in which *The Humourist* was issued. He doubts whether it was continued in numbers after the first volume. After giving his reasons, he says: "I therefore think that that [Vol. 1] with the title-page without date, but with vol. 1, is the first issue, shortly followed by the number which has vol. 1 and date 1819, and that without vol. 1, but with date 1819, is the first of the complete book as issued in picture boards. Vol. 1 must have been completed in numbers, or we should not find it with the two first states of title-page. . . .

"In 1822 vol. 1 was re-issued, with that date on the title-page, and there are many differences between the letterpress of it and of the earlier edition. One may be noted at page 44, where, in the earlier edition [that here described], the first story is 'Dr. Johnson,' in the 1822 edition the first story is 'Epitaph on a Dyer.' The plates also differ, as mentioned above."

CRUIKSHANK, GEORGE, *illustrator.* Moore, Francis.

THE AGE OF INTELLECT. London, *for William Hone,* 1819. [242]

Duodecimo.

Collation by Signatures: [A], 12 leaves; 1 leaf, without signature-mark (inserted between [A 2] and [A 3]); B to G, each 12 leaves; H, 6 leaves; total 91 leaves.

Collation by Pagination: [rubricated title] | THE | AGE OF INTELLECT: | OR | Clerical Showfolk, | AND | Wonderful Layfolk. | A SERIES OF POETICAL EPISTLES BETWEEN BOB BLAZON | IN TOWN, AND JACK JINGLE IN THE COUNTRY. | DEDICATED TO THE | FAIR CIRCASSIAN. | With | *NOTES CRITICAL, ETHICAL, SATIRICAL, PHYSIOLOGICAL,* | *CRANIOLOGICAL, AND ASTROLOGICAL.* | By FRANCIS MOORE, Physician, | Author of the celebrated Work entitled | Vox Stellarum, or a Loyal Almanack. | LONDON: | PRINTED FOR WILLIAM HONE, LUDGATE HILL. | 1819. |, recto of [A]; — [imprint], verso of [A]; — [contents, dedication, and introduction], pp. [i.]–xxiii.; — [blank], p. [xxiv.]; — [text and index], pp. [25]–[180].

Plate: Aquatint, uncolored; facing the title-page.

Condition: Size of leaf, 6⅞ × 4⅛ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet. The leaf of dedication is wrongly bound, being placed after instead of before the leaf of contents.

References.

Douglas, *Works of George Cruikshank* (1903), p. 10, No. 37; Marchmont, *The Three Cruikshanks* (1897), p. 91, No. 359; Reid, *Descriptive Catalogue,* 1 (1871): 78, No. 843; 308, No. 4720.

This work was issued in boards, with uncut edges. The aquatint facing the title-page is sometimes plain, sometimes colored. The frontispiece is after a design by the author, and is interesting as it shows two men mounted on velocipedes, or hobby-horses. They are referred to on p. 170, as follows:

"To her threadneedle fortress consigning the dame,
Greater novelties now to explore, be our aim;
Such as patent pedestrian Accelerators,—
The fleeting *Velocipedes*,—Perambulators,—
Or Hobbies,—which so much at present the rage are;
That *Asses* they'll banish from Brighton, I'll wager.
Let not their names be a theme of contention;
Highly they honour this age of invention."

CRUIKSHANK, GEORGE, *illustrator.*

CHRISTMAS STORIES. OXFORD, *by W. Baxter, for J. Parker;* LONDON, *F. C. and J. Rivington,* 1823. [243]

Duodecimo. First Edition.

COLLATION BY SIGNATURES: [A], 2 leaves; B to I, each 12 leaves; K, 6 leaves; L, 4 leaves (the last blank and lacking); total 108 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[blank], verso of [A]; —[title] | CHRISTMAS STORIES. | CONTAINING | JOHN WILDGOOSE THE POACHER, | THE SMUGGLER, | AND | GOOD-NATURE, OR PARISH MATTERS. | OXFORD, | *PRINTED BY W. BAXTER,* | FOR J. PARKER; AND F. C. AND J. RIVINGTON, ST. PAUL'S | CHURCH YARD, AND WATERLOO PLACE, LONDON. | 1823. |, recto of [A 2]; —[blank], verso of [A 2]; —[text in 3 stories, with half-title and notes to each], pp. [1]–210.

PLATES: 3 plates, designed, etched, and signed by Cruikshank; facing pp. 63, 83, and 153.

CONDITION: Size of leaf, 7¼ × 4⅝ inches. Bound in brown crushed levant morocco, leather hinges, gilt top, other edges uncut.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 15, No. 56; Marchmont, *The Three Cruikshanks* (1897), p. 32, No. 104; Reid, *Descriptive Catalogue,* I (1871): 104, Nos. 1136–1138; also 314, No. 4802.

In this, the First Edition, the plates are printed on a kind of stout India paper. This work was often reprinted with later dates, but the title-pages differ. The Second Edition, published in 1827, has the plates printed on the same kind of paper as the text.

CRUIKSHANK, GEORGE.

A COLLECTION OF PLATES. 1823–1843. [244]

This volume contains 81 plates (proofs on India paper), among them being full sets of the plates for the following works:

[1] *Peter Schlemihl;* 8 plates before the letters. (Our No. 248.)
[2] *Italian Tales;* 16 plates. (Our No. 249.)
[3] *Mornings at Bow Street;* 22 plates. (Our No. 251.)
[4] *The Epping Hunt;* 6 plates. (Our No. 261.)

[5] *Modern Chivalry;* 5 plates before the letters. (Our No. 285.)
[6] *Memoirs of Robert William Elliston;* 4 plates, 3 of them before the letters. (Our No. 286.)

CONDITION: Size of leaf, 15⅛ × 11⅞ inches. Bound in half green crushed levant morocco, gilt edges.

CRUIKSHANK, GEORGE, *illustrator.* Grimm, Jacob Ludwig Carl (*b.* 1785, *d.* 1863), *and* Wilhelm Carl (*b.* 1786, *d.* 1859).

GERMAN POPULAR STORIES. LONDON, *C. Baldwyn,* 1823–1826. 2 vols., duodecimo, viz.: [245]

VOL. 1. SECOND EDITION. 1823.

COLLATION BY SIGNATURES: a, 6 leaves; B to L, each 12 leaves; total 126 numbered leaves. Leaf F 5 is wrongly marked F 2; and H 5 has no signature-mark.

COLLATION BY PAGINATION: [half-title], p. [i.];—[quotation], p. [ii.];—[pictorial title-page only (verso blank), inserted as a plate, as reproduced; *See* No. 245];—[preface], pp. [iii.]–xii.;—[text, with heading] | POPULAR STORIES. |, pp. [1]–217;—[blank], p. [218];— | NOTES. |, pp. [219]–240.

PLATES: Pictorial title-page and 11 etchings, without inscriptions, but signed by Cruikshank, all but one printed in brown. There is no list of plates, but they occur as pictorial title-page, and in the stories of "Hans in Luck," frontispiece (should face p. 1); "The Travelling Musicians," p. 13; "The Golden Bird," p. 20; "Jorinda and Jorindel," p. 80; "The Waggish Musician," p. 84; "The Elves and the Shoemaker," p. 143; "The Turnip," p. 148; "The Jew in the Bush," p. 168; "The King of the Golden Mountain," p. 178; "The Golden Goose," p. 182; and "Rumpel-Stilts-Kin," p. 217.

CONDITION: Size of leaf, 6¾ × 4⅛ inches. Bound in dark green crushed levant morocco, leather hinges, gilt edges; by Tout.

VOL. 2. 1826.

COLLATION BY SIGNATURES: [A], 2 leaves; B to L, each 12 leaves; M, 10 leaves (the last lacking); total 132 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[quotation], p. [ii.];—[pictorial title-page only (verso blank), inserted as a plate] | [6 lines] | *VOL. II.* | [different vignette] | JAMES ROBINS & Cº LONDON. | *AND* | JOSEPH ROBINS JUNR & Cº DUBLIN. | *MDCCCXXVI.* |;—[advertisement], pp. [iii.]–iv.;—[text, with heading] | POPULAR STORIES |, pp. [1]–244;— | NOTES |, pp. [245]–256;—[translator's note], p. [257];—[imprint and printer's device], p. [258];— | *Just Published,* | FAIRY QUEEN, | [etc.], p. [259];—[blank], p. [260].

PLATES: Pictorial title-page and 9 etchings, without inscriptions but signed by Cruikshank. There is no list of plates, but they occur as pictorial title-page, and in the stories of "The Goose-Girl," p. 7; "The Blue Light," p. 29; "The Young Giant and the Tailor," pp. 46, 60, 66; "Peewit," p. 81; "Cherry, or the Frog-Bride," p. 106; "The Elfin-Grove," p. 143; and "The Nose," p. 171.

CONDITION: Size of leaf, 7⅜ × 4⅛ inches. Bound in light polished calf, yellow edges; by Mansell.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 13, No. 53; also p. 264;





Published by C. Baldwyn, Newgate Street.
LONDON,
1823.

No. 245. Title-page of Grimm's German Popular Stories, Vol. 1; 2d Edition; 1823.

Marchmont, *The Three Cruikshanks* (1897), p. 69, No. 263; Locker-Lampson, *Catalogue* (1886), p. 157; Reid, *Descriptive Catalogue*, 1 (1871): 102, Nos. 1117–1128; 117, Nos. 1317–1326; 314, No. 4801.

Cruikshank's charming etchings illustrative of this work are ranked by many as his masterpieces.

The first volume in pictorial boards was published as a Christmas book in November or December, 1822, but post-dated on the etched title-page. In January, 1823, a Second Edition was published.

Some early copies of the First Edition have "Marchen" not "Märchen," but this was corrected in later issues of the same edition. Copies with India-paper plates are found in the First Edition, but the title is always "Märchen" (with the umlaut), not "Marchen." Other differences may be noted, as follows, those of the Second Edition being in parentheses:

Pages iii. and 1 have no double rules at top (have double rules); p. 9, title to second story reads "The Travelling Musicians" ("The Travelling Musicians, or the Waits of Bremen"); p. 81, title reads "The Wonderful Musician" ("The Waggish Musician"); p. 118, title is set in two lines of capitals and two lines of italics (is set in three lines of capitals and one of italics); p. [218] has directions to the binder (is blank); note to p. vii. is on p. 240 (is on p. [219]). The advertisement of books at the end of the volume also differs in the two editions.

A Third Edition of Vol. 1 was published in 1824, also in pictorial boards, and a Fourth Edition in plain boards, in 1825.

The second volume was published in 1826, in plain boards, red paper covers with green canvas back, with a paper title-label. The next year it was issued with the same date, but with "Second Edition" on the title-label. The half-titles are almost always lacking.

In the copy here described Vol. 1 is of the Second Edition, as is shown: (1) by the title of the story on p. 9, | THE TRAVELLING MUSICIANS, | OR THE WAITS OF BREMEN. |, the running head-lines on the following pages corresponding to this title; (2) p. [218] is blank; and (3) the note referring to the preface, p. vii., is at the beginning of the notes instead of at the end of the book. The head-lines are in type corresponding to the small capitals of the text.

In his *Elements of Drawing* Ruskin writes: "If you ever happen to meet with the two volumes of 'Grimm's German Stories,' which were illustrated by him long ago, pounce upon them instantly; the etchings in them are the finest things, next to Rembrandt's, that, as far as I know, have been done since etching was invented. You cannot look at them too much, nor copy them too often."

CRUIKSHANK, GEORGE.

POINTS OF HUMOUR. LONDON, *C. Baldwyn*, 1823–1824. Octavo, 2 parts in 1 vol., viz.: [246]

PART 1. SECOND EDITION. 1823.

COLLATION BY SIGNATURES: [A], B, C, each 8 leaves; total 24 numbered leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 246], p. [i.];—[imprint], p. [ii.];—[preface], pp. [iii.]–vi.;—[text in 10 parts, the first with head-

POINTS

OF

HUMOUR;

Illustrated

BY THE

DESIGNS OF GEORGE CRUIKSHANK.

LONDON:

PUBLISHED BY C. BALDWYN, NEWGATE STREET.

1823.

No. 246. Title-page of Cruikshank's Points of Humour; 1823.

ing] | POINT I. |, pp. [7]–47;—[woodcut and imprint], p. [48].

Plates: 10 colored etchings, signed by Cruikshank; facing pp. [7], 10, [12], 16, 21, 29, [33], [34], 42, and 47; and 8 woodcuts, also by Cruikshank, on pp. 8, 11, 13, 18, 19, 25, 35, and [48].

Part 2. Second Issue. 1824.

Collation by Signatures: [A], 4 leaves; B, C, D, each 8 leaves; E, 4 leaves; total 32 leaves.

Collation by Pagination: [title, similar to that in Part 1], p. [i.];—[imprint], p. [ii.];—[preface], pp. [iii.]–v.;—[blank], p. [vi.];—[advertisement of three of Cruikshank's works], p. [vii.];—[blank], p. [viii.];—[text in 10 parts, the first with heading] | POINT I. |, pp. [1]–56.

Plates: 10 colored etchings, signed by Cruikshank; facing pp. 2, [5], [7], 12, 18,

29, 41, 47, 51, and 55; and 12 woodcuts, also by Cruikshank, on pp. 2, 4 (2), 6, 8, 14, 20, 32, 42, 48, 53, and 56.

CONDITION: Size of leaf, 9⅛ × 5⅞ inches. Bound in half red morocco, gilt top, other edges uncut. Both parts are printed on white paper, and the last words on p. 5 of Part 2 are "ran out," showing both parts to be of the Second Issue.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 14, No. 54; also p. 265; Marchmont, *The Three Cruikshanks* (1897), p. 98, No. 391; Locker-Lampson, *Catalogue* (1886), p. 150; Reid, *Descriptive Catalogue*, I (1871): 102, Nos. 1107–1116; 110, Nos. 1227–1236; 229, Nos. 3229–3239; 230, Nos. 3266–3277; 313, No. 4799.

The First Edition of Part 1 was almost immediately exhausted. In August a Second Edition was issued. Both editions were published in a brown paper wrapper, the only difference being that the front cover of the Second Edition has the words "Second Edition," and the letterpress of the First Edition is on tinted paper. India-paper and colored copies were also issued. Another edition appeared the same year with "Third Edition" on the cover. In neither the Second nor the Third Edition was there any alteration in the letterpress. In the Third Edition, plate 6, Point 8, "The Quack," was much changed by additional work.

Of Part 2 there were two issues, which may be distinguished by the last words of p. 5: in the First Issue it ends with the words "and did"; in the Second with the words "ran out."

In Part 1 of this production Cruikshank achieved his first thoroughly individual work. *Points of Humour* illustrates comic passages from various authors, and anecdotes or legends from different sources. Four of the etchings, one of which represents the wandering ballad singer and his Deborahs, illustrate Burns's famous poem, entitled "The Jolly Beggars."

CRUIKSHANK, GEORGE, *illustrator.* [Apel, T. A.]

DER FREISCHÜTZ TRAVESTIE. LONDON, *for C. Baldwyn*, 1824. [247]

Royal octavo. First Edition.

COLLATION BY SIGNATURES: [A], 2 leaves; B to E, each 8 leaves; F, 2 leaves; total 36 leaves.

COLLATION BY PAGINATION: [title] | DER FREISCHÜTZ | TRAVESTIE: | BY | SEPTIMUS GLOBUS, ESQ. | [quotation] | WITH | TWELVE ETCHINGS, | BY GEORGE CRUIKSHANK, | FROM DRAWINGS BY AN AMATEUR; | AND THE | ORIGINAL TALE | WHEREON THE | GERMAN OPERA IS FOUNDED. | LONDON: | PRINTED FOR C. BALDWYN, | NEWGATE STREET. | 1824. |, recto of [A]; —[imprint], verso of [A]; —[half-title] | DER FREISCHÜTZ: | A NEW | MUSE-SICK-ALL AND SEE-NICK | PERFORMANCE | FROM THE | NEW GERMAN UPROAR. | BY THE CELEBRATED | FUNNYBEAR. |, recto of [A 2]; —[dramatis personæ], verso of [A 2]; —[text], pp. [1]–48; —| THE | FATAL MARKSMAN. |, pp. [49]–68.

PLATES: 12 etchings, India-paper proofs, drawn by "Alfred Crowquill," etched and signed by Cruikshank; facing pp. 2, 3, 6, 8, 10, 15, 16, 18, 22, 42, 43, and 44.

CONDITION: Size of leaf, 9 11/16 × 6 15/16 inches. Bound in half red straight-grained morocco, gilt top, other edges uncut.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 16, No. 63; Marchmont, *The Three Cruikshanks* (1897), p. 50, No. 182; Reid, *Descriptive Catalogue*, I (1871): 110, Nos. 1215–1226; 315, No. 4817.

This work was advertised to be issued in two sizes, imperial and royal octavo. Two extra editions in imperial octavo were announced, one with the plates colored in imitation of drawings, the other with India proofs. The genuine original colored copies, according to Douglas, have the plates on a special vellum-like Whatman paper; if found on other paper they are of the later issue, or are plain copies which were afterwards colored.

CRUIKSHANK, GEORGE, *illustrator.* [Chamisso, Ludwig Carl Adelbert von.] (*b.* 1781, *d.* 1838.)

PETER SCHLEMIHL. LONDON, *G. and W. B. Whittaker*, 1824. [248]

Duodecimo.

COLLATION BY SIGNATURES: A, 6 leaves; B to H, each 12 leaves; total 90 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | PETER SCHLEMIHL: | FROM THE GERMAN | OF | LAMOTTE FOUQUÉ. | WITH PLATES BY GEORGE CRUICKSHANK. | [quotation] | LONDON: | G. AND W. B. WHITTAKER, | AVE-MARIA LANE. | 1824. |, p. [iii.];—[imprint], p. [iv.];—[dedication, translator's notice, and author's introduction], pp. [v.]–xii.;—[text], pp. [1]–165;—[blank], p. [166];—[publishers' advertisement], pp. [167]–[168].

PLATES: 8 etchings, signed by Cruikshank; facing the title-page and pp. 44, 71, 86, 93, 131, [144], and 155. The plate facing p. [144] should face p. 147.

CONDITION: Size of leaf, 7½ × 4½ inches. Bound in the original boards, uncut edges.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 14, No. 55; Marchmont, *The Three Cruikshanks* (1897), p. 30, No. 95; Locker-Lampson, *Catalogue* (1886), p. 150; Reid, *Descriptive Catalogue*, I (1871): 101, Nos. 1099–1106; 314, No. 4800.

The 1824 edition has on the title-page the words "with plates by George Cruickshank," not "G. Cruickshank," as in the 1823 issue.

"The first edition of this book was published in 1823, but very few copies are so dated, as the generally-received first edition is dated 1824. The first title-page was cancelled, and a new one printed, which is inserted in all the copies, dated 1824. . . . These first issues are on large paper, the book in boards being $7\frac{5}{8}$ inches high, while the second edition, published the same year, are only $7\frac{5}{16}$ [inches in height].

"The second edition is in all other respects exactly like the first, only that it has been reprinted, and has 'second edition' on the title-page, which is no longer inserted, but forms part of sheet A. The plates are untouched, and equally good; but the extreme rarity of the first is by no means shared by the second. The paper labels on cover are dated 1825 to this edition."

The Third Edition, on larger paper, appeared in 1861.

CRUIKSHANK, GEORGE, *illustrator.* [Roscoe, Thomas, *translator.*] (*b.* 1791, *d.* 1871.)

ITALIAN TALES. LONDON, *for Charles Baldwyn,* 1824. [249]

Crown octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to R, each 8 leaves (the last blank and lacking); total 132 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | ITALIAN TALES. | TALES | OF | Humour, Gallantry, and Romance, | SELECTED AND TRANSLATED | FROM THE | ITALIAN. | *With sixteen illustrative Drawings by George Cruikshank.* | LONDON: | PRINTED FOR CHARLES BALDWYN, | NEWGATE STREET. | MDCCCXXIV. |, p. [iii.];—[blank], p. [iv.];—[advertisement, list of tales, and errata], pp. [v.]-[viii.];—[text], pp. [1]-253;—[imprint], p. [254].

PLATES: 16 plates on India paper (woodcuts, each depicting a different scene, but several with the same titles), designed by Cruikshank, as follows:

[1] | The Dead Alive. | ; facing the title-page.

[2–4] | The Teacher taught. | (3 plates); facing pp. 6, 12, and 14.

[5] | The unexpected Reply. | ; facing p. 22.

[6–7] | Who am I? | (2 plates); facing pp. 46 and 48.

[8–9] | The Dead Rider. | (2 plates); facing pp. 58 and 62.

[10] | The Pomegranate Seed. | ; facing p. 88.

[11] | The Merchant of Venice. | ; facing p. 164.

[12] | A Skeleton in every House. | ; facing p. 174.

[13] | The Friar entrapped. | ; facing p. 200.

[14] | Belphagor. | ; facing p. 214.

[15–16] | The Sleeping Draught. | (2 plates); facing pp. 233 and 235.

CONDITION: Size of leaf, 7⅝ × 4⅝ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Tout.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 17, No. 66; Marchmont, *The Three Cruikshanks* (1897), p. 76, No. 296; Reid, *Descriptive Catalogue,* 1 (1871): 229, 230, Nos. 3243–3259; 316, No. 4826; Layard, *Suppressed Plates* (1907), p. 74.

This work was first issued in pink boards with green canvas backs. When in boards it has a paper title-label lettered: "Italian Tales, sixteen plates by G. Cruikshank, Price 10*s.*" In the Second Edition, published very shortly after in the same year, the first of the two plates of "The Dead Rider" on p. 58 was cancelled, and the plate "The Elopement" was added farther on in the book, at p. 183. Reid, says Layard, "speaks of the 'Elopement' woodcut being 'wanting in two or three copies consulted of the first edition,' as though this were a matter for surprise. He fails to draw the very obvious conclusion that 'The Elopement' was substituted for 'The Dead Rider,' so that the number of illustrations might continue to tally with the announcement on the title-page. . . . Every copy has *a* woodcut entitled 'The Dead Rider,' but . . . it is only the first issue that has *two* woodcuts with the same title."

The woodcut "The Pomegranate Seed" was used as a vignette on the title-page of the Second Edition, on which the words "Italian Tales" were omitted, leaving it to read "Tales of Humour, Gallantry and Romance." Both editions were published with the plates on India paper.

CRUIKSHANK, GEORGE, *illustrator.* [Whitty, Michael James.] (*b.* 1795, *d.* 1873.)

TALES OF IRISH LIFE. LONDON, *J. Robins and Co.*, 1824. 2 vols., foolscap octavo, viz.: [250]

VOL. 1.

COLLATION BY SIGNATURES: [A], 6 leaves; B to Q, each 8 leaves; R, 2 leaves; total 128 leaves.

COLLATION BY PAGINATION: [publishers' advertisement], recto and verso of [A];—[half-title], recto of [A 2];—[blank], verso of [A 2];—[title] | TALES OF IRISH LIFE, | ILLUSTRATIVE OF THE | Manners, Customs, and Condition | OF THE PEOPLE. | WITH DESIGNS BY GEORGE CRUIKSHANK. | [quotation] | VOLUME THE FIRST. | London: | PUBLISHED BY J. ROBINS AND CO. IVY LANE, | PATERNOSTER ROW. | 1824. |, recto of [A 3];—[blank], verso of [A 3];—[preface, contents, and list of illustrations], pp. [i.]–[vi.];—[text], pp. [1]–242;—[publishers' advertisement], pp. [243]–[244].

PLATES: 3 plates, drawn and signed by Cruikshank, as called for in the list of illustrations.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to Q, each 8 leaves; R, 6 leaves; total 128 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A];—[blank], verso of [A];—[title, same as in Vol. 1, except volume-number], recto of [A 2];—[blank], verso of [A 2];—[text], pp. [1]–249;—[blank], p. [250];—[publishers' advertisement], pp. [251]–[252].

PLATES: 3 plates, by Cruikshank, as called for in the list of illustrations in Vol. 1.

CONDITION: Size of leaf, 6⅝ × 4 inches. Bound in green crushed levant morocco, leather hinges, gilt tops, other edges uncut; by Tout.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 19, No. 71; Marchmont, *The Three Cruikshanks* (1897), p. 121, No. 495; Reid, *Descriptive Catalogue*, 1 (1871): 230, Nos. 3260–3265; 317, No. 4834.

CRUIKSHANK, GEORGE, *illustrator.* Wight, John.

MORNINGS AT BOW STREET. LONDON, *for Charles Baldwyn*, 1824. [251]

Post octavo. Second Edition.

COLLATION BY SIGNATURES: [A], 6 leaves (the second, probably a title with imprint on the verso, lacking); B to S, each 8 leaves; T, 4 leaves; total 146 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title, inserted as a plate, verso blank] | MORNINGS AT BOW STREET. | A SELECTION | OF THE | MOST HUMOUROUS AND ENTERTAINING REPORTS WHICH | HAVE APPEARED IN THE MORNING HERALD. | BY J. WIGHT, | BOW STREET REPORTER TO THE MORNING HERALD. | WITH TWENTY-ONE ILLUSTRATIVE DRAWINGS, | BY GEORGE CRUIK-

SHANK. | [2 lines] | [vignette] | LONDON: | PRINTED FOR CHARLES BALDWYN, NEWGATE STREET. | MDCCCXXIV. | ; —[advertisement and contents], pp. [iii.]–x. ; —[text], pp. [1]–279 ; —[imprint], p. [280].

PLATES : 11 plates, designed and etched by Cruikshank, as follows :

[1] | Jonas Tunks. | ; facing the title-page.
[2] | A Cool Contrivance. | ; facing p. [1].
[3] | Mr. Robert M'Gillies. | ; facing p. 36.
[4] | Bundling up. | ; facing p. 51.
[5] | Cheap Dining. | ; facing p. 78.
[6–7] | Petticoat Government. | (2 plates); facing pp. 145 and 146.
[8] | A Dun at Supper-time. | ; facing p. 178.
[9] | Molly Lowe. | ; facing p. 202.
[10] | A Distressed Father. | ; facing p. 230.
[11] | Pig Wit. | ; facing p. 267.

Also a vignette on the title-page and 11 woodcuts in the text, all by Cruikshank, on pp. 2, 38, 49, 50, 78, 107, 108, 205, 228, and 269.

CONDITION : Size of leaf, 7⅞ × 4⅞ inches. Bound in boards, uncut edges.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 17, No. 67 ; Marchmont, *The Three Cruikshanks* (1897), p. 121, Nos. 496–497 ; Reid, *Descriptive Catalogue*, 1 (1871) : 114, No. 1280 ; 236, Nos. 3358–3378 ; 316, No. 4827.

Copies of the First Edition, in boards, have title-label lettered : "Mornings at Bow Street, with 21 plates by Geo. Cruikshank. Price 10*s.* 6*d.*"

The First Edition of this work, according to Douglas, has i.–xii., 1–276 pages, and no frontispiece. It was printed by Shackell and Arrowsmith, whose names appear on the back of the title-page and also at the end of the book. There are 21 full-page plates on separate leaves without letterpress on the backs, and with no description of the subjects on the plates themselves, or numbers to indicate where they should be placed. The publication of this book appears to have taken place on or before June 1st.

In August of the same year a Second Edition was advertised, with a few copies of proof impressions on India paper. Again, in November of the same year, a Third Edition was advertised, also with a few copies on India paper and separate sets of the woodcut illustrations, some on India paper. For the Third Edition, published by Hatchard, Piccadilly, a frontispiece was engraved, "Three Cupids in a Cage." The later editions were reprinted by another printer.

CRUIKSHANK, GEORGE. Wight, John.

ILLUSTRATIONS TO MORNINGS AT BOW-STREET. LONDON, *T. Griffiths*, 1827. [252]

Post octavo.

A collection of 21 plates, India proofs, designed and etched by Cruikshank ; with title on the front wrapper : | ILLUSTRATIONS | TO | MORNINGS AT BOW-STREET, | BY | GEORGE CRUIKSHANK. | [vignette] | LONDON : | PUBLISHED BY T. GRIFFITHS, |

WELLINGTON STREET, STRAND. | 1827. | *Price 6s.* | ; with engraved frontispiece signed by Cruikshank and 4 numbered pages of letterpress giving the titles of the plates and a short extract from the text of the book which they are designed to illustrate.

CONDITION: Size of leaf, 8⅛ × 5⅛ inches. In the original paper wrappers.

CRUIKSHANK, GEORGE, *illustrator.* [Hugo, Victor Marie.] (*b.* 1802, *d.* 1885.)

HANS OF ICELAND. LONDON, *J. Robins and Co.*, 1825. [253]

Crown octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to P, each 8 leaves; Q, 2 leaves; total 118 leaves.

COLLATION BY PAGINATION: [publishers' advertisement], recto and verso of [A]; —[half-title], recto of [A 2]; —[blank], verso of [A 2]; —[title] | HANS OF ICELAND. | 'Some say this monster was a witch, | Some say he was a devil.' | DRAGON OF WANTLEY. | London: | J. ROBINS AND CO. IVY LANE, PATERNOSTER ROW. | 1825. |, recto of [A 3]; —[blank], verso of [A 3]; —[introduction], recto of [A 4]; —[blank], verso of [A 4]; —[text], pp. [1]–225; —[imprint], p. [226]; —[publishers' advertisement], pp. [1]–2.

PLATES: 4 plates, drawn, etched, and signed by Cruikshank; facing the title-page and pp. 26, 105, and 136. There are two impressions of each plate, one a fine India-paper proof.

CONDITION: Size of leaf, 7 9/16 × 4 9/16 inches. Bound in red crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 19, No. 73; Marchmont, *The Three Cruikshanks* (1897), p. 70, No. 270; Reid, *Descriptive Catalogue*, 1 (1871): 115, Nos. 1289–1292; 232, No. 3301; 317, No. 4835.

The Second and Third Editions appeared in 1837 and 1845 respectively. The work contains four fine Rembrandtesque etchings by Cruikshank. There is no inscription on the plates, but each has a line giving publishers' names and date of publication. The title-label of copies in boards reads: "Hans of Iceland, four engravings by George Cruikshank, 7*s.* 6*d.*" The India proofs of the etchings, which were also issued separately, are very fine and are rare.

CRUIKSHANK, GEORGE, *illustrator.* Barker, Matthew Henry. (*b.* 1790, *d.* 1846.)

GREENWICH HOSPITAL. LONDON, *James Robins and Co.*; DUBLIN, *Joseph Robins, Jun. and Co.*, 1826. [254]

Quarto.

COLLATION BY SIGNATURES: [A], 2 leaves; B to Z, AA, BB, CC, each 4 leaves; total 102 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 254], recto of [A]; —[blank], verso of [A]; —[contents and list of illustrations], recto and verso of [A 2]; —[introduction], pp. [1]–6; —[text in several parts, the first with heading] | BILLY CULMER AND THE GOOSE. |, pp. [7]–200.

GREENWICH HOSPITAL,

A SERIES OF

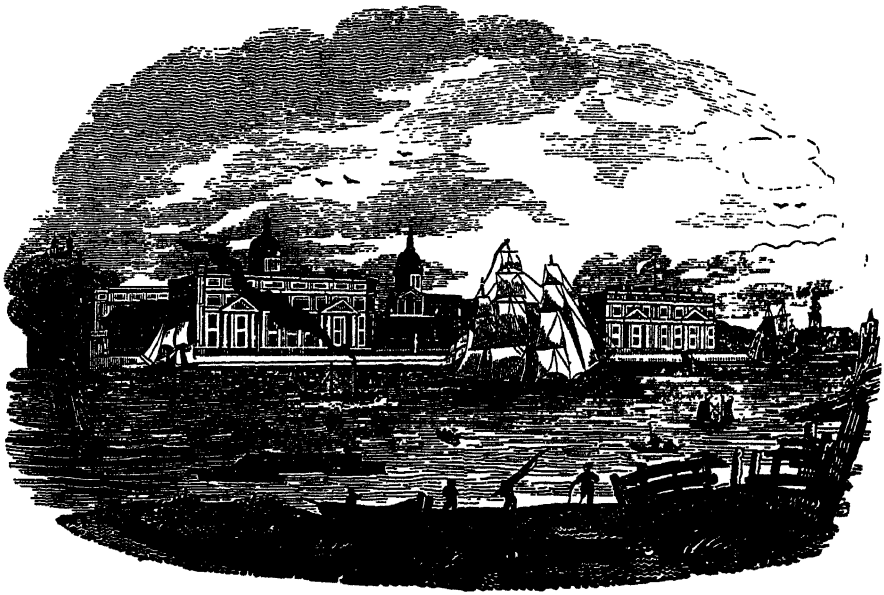
NAVAL SKETCHES,

DESCRIPTIVE OF THE

LIFE OF A MAN-OF-WAR'S MAN.

BY AN OLD SAILOR.

WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK.



London:

PUBLISHED BY JAMES ROBINS AND CO. IVY LANE, PATERNOSTER ROW;

AND JOSEPH ROBINS, JUN. AND CO. LOWER ORMOND QUAY, DUBLIN.

MDCCCXXVI.

No. 254. TITLE-PAGE OF BARKER'S GREENWICH HOSPITAL; 1826.

PLATES: Frontispiece and 11 colored plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations; and 16 woodcuts, also by Cruikshank, as follows: on the title-page and on pp. 6, 10, 17, 20, 30, 48, 66, 75, 86, 96, 119, 146, 152, 184, and 200.

CONDITION: Size of leaf, 11 × 8 15/16 inches. In roxburghe binding.

REFERENCES.

Douglas, *Works of George Cruikshank*, (1903), p. 22, No. 80; Marchmont, *The Three Cruikshanks* (1897), p. 68, No. 262; Reid, *Descriptive Catalogue*, 1 (1871): 114, Nos. 1268–1279; 240, Nos. 3435–3450; 317, No. 4838.

This work was originally published in four parts at five shillings each, also in pictorial boards, with the words: "Twenty-eight Illustrations by George Cruikshank, on copper and wood, Price One Guinea." There was a remainder of the book issued in which the coloring of the plates is not so good.

Barker was a writer of sea-tales and the naval editor of the *United Service Gazette*. Most of his works were illustrated by Cruikshank, with whom he was on intimate terms, and to whose *Omnibus* (our No. 284) he was the principal contributor. In this book the artist gave full vent to his faculty of portraying the slack-trousered and pig-tailed tar of the period.

CRUIKSHANK, GEORGE, *illustrator.* [Soane, George, *translator.*] (*b.* 1790, *d.* 1860.)

SPECIMENS OF GERMAN ROMANCE. LONDON, *for Geo. B. Whittaker*, 1826. 3 vols., crown octavo, viz.: [255]

VOL. 1.

COLLATION BY SIGNATURES: [A], 4 leaves (the first blank and lacking); B to R, each 8 leaves; S, 2 leaves; total 134 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[half-title] | VOL. I. | THE PATRICIANS. | *From the German of* | C. F. VAN DER VELDE. |, recto of [A 2]; —[blank], verso of [A 2]; —[title] | SPECIMENS | OF | GERMAN ROMANCE. | SELECTED AND TRANSLATED FROM | VARIOUS AUTHORS. | IN THREE VOLUMES. | VOL. I. | LONDON: | PRINTED FOR GEO. B. WHITTAKER, | AVE-MARIA-LANE. | MDCCCXXVI. |, recto of [A 3]; —[imprint], verso of [A 3]; —[translator's preface], recto of [A 4]; —[blank], verso of [A 4]; —[text], pp. [1]–259; —[imprint], p. [260].

PLATE: Frontispiece, designed, etched, and signed by Cruikshank, with inscription, | *The Patricians.* |.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to R, each 8 leaves; S, 2 leaves (the last blank and lacking); total 132 leaves.

COLLATION BY PAGINATION: [half-title] | VOL. II. | MASTER FLEA. | C. T. A. HOFFMANN. |, recto of [A]; —[blank], verso of [A]; —[title, same as in Vol. 1, except volume-number], recto of [A 2]; —[imprint], verso of [A 2]; —[text], pp. [1]–258; —[1 blank leaf], [S 2].

PLATE: Frontispiece, designed, etched, and signed by Cruikshank, with inscription, | *Master Flea.* |.

VOL. 3.

COLLATION BY SIGNATURES: [A], 2 leaves; B to R, each 8 leaves; S, 2 leaves; total 132 leaves.

COLLATION BY PAGINATION: [half-title] | VOL. III. | THE BLIND PASSENGER. | F. LAUN. | THE ADVENTURERS. | A. OEHLENSCHLÄGER. | THE MANTLE. | B. NAUBERT. |, recto of [A]; —[blank], verso of [A]; —[title, same as in Vol. 1, except volume-number], recto of [A 2]; —[imprint], verso of [A 2]; —[text], pp. [1]–259; —[imprint], p. [260].

PLATE: Frontispiece, designed, etched, and signed by Cruikshank, with inscription, | *The Mantle.* |.

CONDITION: Size of leaf, 7 5/16 × 4 5/16 inches. Bound in half green morocco, sprinkled edges.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 22, No. 81; Marchmont, *The Three Cruikshanks* (1897), p. 110, No. 446; Reid, *Descriptive Catalogue*, 1 (1871): 117, 118, Nos. 1327, 1329; 318, No. 4845.

Reid attributes the translation of this work to Thomas Carlyle.

CRUIKSHANK, GEORGE, *illustrator.* [Paris, John Ayrton.] (*b.* 1785, *d.* 1856.)

PHILOSOPHY IN SPORT MADE SCIENCE IN EARNEST. LONDON, *for Longman, Rees, Orme, Brown, and Green*, 1827. 3 vols., duodecimo, viz.: [256]

VOL. 1.

COLLATION BY SIGNATURES: A, 10 leaves (the first blank and lacking); B to O, each 12 leaves; P, 2 leaves; total 168 numbered leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[half-title], p. [i.]; —[quotation and imprint], p. [ii.]; —[title] | PHILOSOPHY IN SPORT | MADE | SCIENCE IN EARNEST; | BEING | AN ATTEMPT TO ILLUSTRATE THE FIRST PRINCIPLES | OF NATURAL PHILOSOPHY | BY THE AID OF | POPULAR TOYS AND SPORTS. | [vignette] | IN THREE VOLUMES. | VOL. I. | LONDON: | PRINTED FOR | LONGMAN, REES, ORME, BROWN, AND GREEN, | PATERNOSTER-ROW. | 1827. |, p. [iii.]; —[blank], p. [iv.]; —[dedication, preface, and contents], pp. [v.]–xviii.; —[text], pp. [1]–316.

ILLUSTRATIONS: Vignette on the title-page and 10 large and numerous small woodcuts in the text, some of them signed by Cruikshank.

VOL. 2.

COLLATION BY SIGNATURES: [A], 4 leaves; B to O, each 12 leaves; P, 2 leaves; total 162 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[quotation and imprint], p. [ii.]; —[title, same as in Vol. 1, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[contents], pp. [v.]–viii.; —[text], pp. [1]–314; —[publishers' advertisement], pp. [1]–2.

ILLUSTRATIONS: Vignette on the title-page and 5 woodcuts, some of them signed by Cruikshank.

VOL. 3.

COLLATION BY SIGNATURES: [A], 4 leaves (the first blank and genuine); B to I, each 12 leaves; K, 8 leaves; total 108 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A];—[half-title], p. [i.];—[quotation and imprint], p. [ii.];—[title, same as in Vol. 1, except volume-number], p. [iii.];—[blank], p. [iv.];—[contents], pp. [v.]–vi.;—[text], pp. [1]–107;—[blank], p. [108];—[additional notes, with half-title], pp. [109]–207;—[imprint], p. [208].

ILLUSTRATIONS: Vignette on the title-page and a woodcut signed by Cruikshank.

CONDITION: Size of leaf, 7 1/16 × 4 5/8 inches. Bound in half red crushed levant morocco, gilt tops, other edges uncut; by Bradstreet.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 31, No. 99; Marchmont, *The Three Cruikshanks* (1897), p. 96, No. 381; Reid, *Descriptive Catalogue*, 1 (1871): 243, 244, Nos. 3507–3527; 319, No. 4863.

This is the First Edition. The work was published in boards, with uncut edges. It contains numerous woodcuts, the most important being by Cruikshank.

Subsequent editions were published in one volume. The matter was condensed and new woodcuts were used, while some of the old ones were omitted, as for instance, the one of Dr. Doseall's unfortunate experiment.

This treatise, written by an intelligent and serious naturalist, passed through several editions. Its author founded the Royal Geological Society of Cornwall, one of the earliest associations of its kind, and was president of the Royal College of Physicians from 1844 until his death.

CRUIKSHANK, GEORGE, *illustrator.* Wight, John.

MORE MORNINGS AT BOW STREET. LONDON, *James Robins and Co.*, 1827. [257]

Post octavo.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; [A] to R, each 8 leaves; S, 4 leaves; total 144 leaves.

COLLATION BY PAGINATION: [publisher's advertisements], recto of first leaf to verso of fourth leaf;—[half-title], p. [i.];—[blank], p. [ii.];—[title] | MORE MORNINGS | AT | BOW STREET. | A NEW COLLECTION OF | HUMOROUS AND ENTERTAINING REPORTS. | BY JOHN WIGHT, | OF THE MORNING HERALD. | WITH TWENTY-FIVE ILLUSTRATIONS BY | GEORGE CRUIKSHANK. | [vignette] | . . . | LONDON: | JAMES ROBINS AND CO. IVY LANE, PATERNOSTER ROW. | MDCCCXXVII. |, p. [iii.];—[blank], p. [iv.];—[preface, list of illustrations, and contents], pp. [v.]–xvi.;—[text], pp. [1]–264.

PLATES: 9 plates and 17 woodcuts, as called for in the list of illustrations.

CONDITION: Size of leaf, 7 11/16 × 4 3/4 inches. Bound in the original boards, uncut edges; with paper title-label lettered: | MORE | MORNINGS | AT | BOW STREET. | WITH | Twenty-five Designs | BY | GEO. CRUIKSHANK. | *Price* 10*s.* 6*d.* |.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 18, No. 68; Marchmont, *The*

Three Cruikshanks (1897), p. 121, Nos. 496, 497; Reid, *Descriptive Catalogue*, 1 (1871): 121, No. 1368; 245, Nos. 3531–3554; 319, No. 4854.

Some copies have the plates on India paper. Separate sets of the plates were also issued. No second edition was published.

CRUIKSHANK, GEORGE, *illustrator.* [Collier, John Payne.] (*b.* 1789, *d.* 1883.)

PUNCH AND JUDY. London, *for S. Prowett*, 1828. [258]

Post octavo.

Collation by Signatures: 2 leaves, without signature-marks (the first blank and lacking); B to H, each 8 leaves; total 58 leaves.

Collation by Pagination: [1 blank leaf];—[title] | PUNCH AND JUDY, | WITH ILLUSTRATIONS | DESIGNED AND ENGRAVED | BY | GEORGE CRUIKSHANK. | ACCOMPANIED BY THE DIALOGUE OF THE PUPPET-SHOW, | AN ACCOUNT OF ITS ORIGIN, AND OF PUPPET-PLAYS | IN ENGLAND. | [vignette] | LONDON: | PRINTED FOR S. PROWETT, 55, PALL MALL. | 1828. |, recto of second leaf;—[imprint], verso of second leaf;—[introduction], pp. [1]–6;—[text in 4 chapters], pp. [7]–72;—[half-title] | THE | TRAGICAL COMEDY, OR COMICAL TRAGEDY, | OF | PUNCH AND JUDY. |, p. [73];—[argument], p. [74];—[text], pp. [75]–111;—[imprint], p. [112].

Plates: 24 colored plates, signed "*G. C^k^*," numbered 1 to 23 in upper right-hand corners, with the unnumbered frontispiece, which counts as 24; facing the title-page and pp. 77, 78, 81, 82, 83, 85, 86, 88, 89, 91, 92, 93, 95, 96, 98, 99, 100, 104, 105, 108, 109, 110, and 111; also 4 woodcuts, vignette on the title-page (repeated on p. 28), and on pp. 40, 53, and 72.

Condition: Size of leaf, 7 13/16 × 4 3/4 inches. Bound in red crushed levant morocco, gilt edges; by Bedford.

References.

Douglas, *Works of George Cruikshank* (1903), p. 32, No. 102; Marchmont, *The Three Cruikshanks* (1897), p. 99, No. 397; Locker-Lampson, *Catalogue* (1886), p. 150; Reid, *Descriptive Catalogue*, 1 (1871): 124, 125, Nos. 1421–1444; 247, Nos. 3574–3577; 320, No. 4867; Lowndes, 1 (1869): 564.

The Locker-Lampson copy, with ex-libris. A presentation copy, with an autograph inscription, as follows: | *To Frederick Locker* | *with the best wishes & regards* | *of his friend* | *Geo. Cruikshank* | *Jan. 8, 1861* |.

Eighteen copies of this work were published with colored plates. Copies were also issued with India-paper proofs.

This work was written by John Payne Collier, the well known Shakespearian critic, author of *The Poetical Decameron*, and editor of Dodsley's *Select Collection of Old Plays*. A Second Edition with the letterpress quite different, and with more plates than in the First Edition, was published the same year. The Third Edition appeared in 1832; the Fourth in 1836; and the Fifth in 1844.

Collier, in the little work here described, which was published anonymously, has given the text of this popular form of entertainment, to which he has prefixed a highly interesting introduction.

The colored copies when genuine have the plates on a special hard, vellum-like Whatman paper. The set of etchings on large paper, India proofs, the vignettes on a single sheet, was issued separately in a portfolio. A few copies of the First Edition were issued with proof impressions on India paper. Some early states of these plates, as found in the duplicate set in the collection of Charles Dew, in the British Museum, are described in Reid, 1 : 125.

CRUIKSHANK, GEORGE, *illustrator.* [Wilson, Thomas.]

A CATALOGUE RAISONNÉ. London, 1828. [259]

Quarto.

Collation by Signatures: [A], 4 leaves; B to Z, AA to OO, each 4 leaves; 2 leaves, without signature-marks; 3 leaves, inserted between [N 2] and [N 3]; total 153 leaves. Sheet N has no signature-marks.

Collation by Pagination: [half-title], recto of [A]; — [blank], verso of [A]; — [title] | A | CATALOGUE RAISONNÉ | OF | THE SELECT | COLLECTION OF ENGRAVINGS | OF | AN AMATEUR. | [vignette] | LONDON: | MDCCCXXVIII. |, recto of [A 2]; — [blank], verso of [A 2]; — [preface], pp. [i.]–iii.; — [blank], p. [iv.]; — [introduction], pp. [i.]–iii.; — [blank], p. [iv.]; — [text in several portions, each with half-title], pp. [5]–279; — [blank], p. [280]; — | MEMORANDUM | OF | THE COLLECTIONS | TO WHICH VARIOUS SPECIMENS DESCRIBED IN THE FOREGOING CATALOGUE | HAVE BELONGED. |, pp. [i.]–iii.; — [note and errata], p. iv.; — | DESCRIPTION | OF THE | ILLUSTRATIONS OF THE CATALOGUE. |, pp. [v.]–viii.; — [index], pp. [ix.]–xii.

Plates: 2 plates (India proofs), facing the title-page and p. 254; also 43 etchings (all India proofs), as vignette on the title-page, initials, and head- and tail-pieces, 5 of which are signed by Cruikshank, on pp. 128, 241, 264, 279, and viii.

Condition: Size of leaf, 10$\frac{5}{16}$ × 8$\frac{3}{16}$ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

References.

Douglas, *Works of George Cruikshank* (1903), p. 33, No. 103; Reid, *Descriptive Catalogue*, 1 (1871) : 126, Nos. 1445–1449.

CRUIKSHANK, GEORGE.

SCRAPS AND SKETCHES. London, *Published by the Artist*, [1828–1832]. [260]

Oblong folio.

A collection of 24 large-paper India proofs, each containing several designs; designed, etched, signed, and dated by Cruikshank; in the original brown paper wrapper, with title: | SCRAPS AND SKETCHES, | BY GEORGE CRUIKSHANK. | TO BE CONTINUED OCCASIONALLY. | London: | PUBLISHED BY THE ARTIST, 22, MYDDLETON TERRACE, PENTONVILLE, AND SOLD BY | JAMES ROBINS AND CO., IVY LANE, PATERNOSTER ROW. | *Price 8s. Plain, 12s. Coloured, and large paper India Proofs, 15s.* | [verso blank]. The plates are bound in the following order: 6 dated | *May 20th 1828* |; 5 dated | *Nov^r 1 1829* |; 1 dated | *February*

1st 1830 | , "*The Comfortables*"; 1 dated | *Novr 1st 1829* | , "*A Scene in Kensington Gardens*"; 1 dated | *Feb. 1831* | , "*Just room for three insides Sir!*" etc.; 2 dated | *Febr 1 1831* |; 2 dated | *Febr 1831* |; and 6 dated | *Septr 1st 1832.* |; the last 6 are also numbered from 1 to 6.

CONDITION: Size of leaf, 13¾ × 19⅛ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 26, Nos. 89–93; Marchmont, *The Three Cruikshanks* (1897), p. 107, No. 427; Reid, *Descriptive Catalogue*, 1 (1871): 126, 127, Nos. 1457–1462; 128, Nos. 1465–1470; 131, Nos. 1523–1528; 134, Nos. 1568–1573; 204, No. 2795; 320, No. 4871; 342, No. 5133.

Scraps and Sketches was issued in four yearly parts, from 1828 to 1832, with the exception of the year 1830, each part containing six plates and each plate several designs. In 1834 a single plate was published (not in the present collection), which was intended for a fifth part, but of which no more was published. It reads: "Plate 1, for Part 5 of Scraps and Sketches, Anticipated effect of the Tailors' Strike, or Gentlemen's Fashions for 1834." This plate, when found with the set, should be placed after Part 4.

In the etching "A Fiery Steed," in Part Second, Cruikshank, in 1829, seems to have foreseen the automobile. That he had already anticipated the bicycle in 1819 we have noted in our No. 242. Here we have "The Horses, 'going to the Dogs.'" A steam coach, "The Wonder," full of passengers, is running along a country road to the surprise of some broken-down horses. More surprising still, Cruikshank in his plate "The Height of Speculation" in the *Comic Almanack* for 1844 (in our No. 275) prefigures the recent conquest of the air accomplished by means of the aeroplane.

CRUIKSHANK, GEORGE, *illustrator.* Hood, Thomas. (*b.* 1799, *d.* 1845.)

THE EPPING HUNT. LONDON, *Charles Tilt*, 1829. [261]

Small octavo. First Edition.

COLLATION BY SIGNATURES: [A] to D, each 4 leaves (the last blank and genuine); total 16 numbered leaves.

COLLATION BY PAGINATION: [title] | THE | EPPING HUNT. | BY | THOMAS HOOD, ESQ. | *Author of "Whims and Oddities."* | ILLUSTRATED WITH | SIX ENGRAVINGS ON WOOD, | BY | BRANSTON AND WRIGHT, BONNER, SLADER, AND T. WILLIAMS; | After the Designs | OF | GEORGE CRUIKSHANK. | . . . | LONDON: | CHARLES TILT, 86, FLEET STREET. | MDCCCXXIX. |, p. [1];—[imprint], p. [2];—[advertisement], p. [3];—[blank], p. [4];—[text], pp. [5]–29;—[imprint], p. [30];—[1 blank leaf], [D4].

PLATES: 6 plates, as follows:

[1] | "Here shall the Muse frame no excuse, | But frame the man himself." — p. 13. |; facing the title-page.

[2] | "But Huggins, hitching on a tree, | *Branch'd* off from all the rest." |; facing p. 14.

[3] | "When all at once he saw the beast | Come charging in his rear." |; facing p. 16.

[4] | "And like a bird was singing out, | While sitting on a thorn." |; facing p. 22.

[5] | "But tho' there was no toll at all,

| They could not clear the gate." | ; facing p. 26.

[6] | "And when they cleared the clay before, | How 'worse remained behind.'" | ; facing p. 28.

CONDITION: Size of leaf, 5¾ × 3¾ inches. Bound in light polished calf, gilt top, other edges uncut; by Rivière.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 34, No. 110; Marchmont, *The Three Cruikshanks* (1897), p. 72, No. 277; Reid, *Descriptive Catalogue*, 1 (1871): 248, Nos. 3588–3593; 321, No. 4878.

This work was originally published in stiff paper covers. India-paper proofs of the plates were published separately in wrappers. The Second Edition was published the following year.

CRUIKSHANK, GEORGE, *illustrator.* [Akerman, John Yonge.] (*b.* 1806, *d.* 1873.)

TALES OF OTHER DAYS. LONDON, *Effingham Wilson*, 1830. [262]

Post octavo. First Edition.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; *a*, 2 leaves; *b*, 1 leaf; B to Q, each 8 leaves; R, 5 leaves; total 130 numbered leaves.

COLLATION BY PAGINATION: [blank], p. [i.]; —[woodcut], p. [ii.]; —[title] | TALES OF OTHER DAYS. | BY J. Y. A. | WITH ILLUSTRATIONS | BY GEORGE CRUIKSHANK. | ENGRAVED BY | J. THOMPSON AND S. AND T. WILLIAMS. | [vignette] | LONDON: | EFFINGHAM WILSON, ROYAL EXCHANGE. | MDCCCXXX. |, p. [iii.]; —[blank], p. [iv.]; —[preface and contents], pp. [v.]–[ix.]; —[blank], p. [x.]; —[text], pp. [1]–250.

PLATES: 6 woodcuts; facing the title-page and pp. [1], [27], [69], [166], and [198]; also vignette on the title-page.

CONDITION: Size of leaf, 7½ × 4 15/16 inches. Bound in half brown morocco, marbled edges.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 35, No. 118; Marchmont, *The Three Cruikshanks* (1897), p. 14, No. 27; Reid, *Descriptive Catalogue*, 1 (1871): 249, Nos. 3622–3628; 321, No. 4886.

A presentation copy from the author, inscribed on fly-leaf: | *To* | *Mrs George Tipper* | *with the best respects of* | *J. Y. Akerman.* | *London, August, 1833.* |.

This volume contains seven woodcuts by Cruikshank, including the frontispiece and a vignette on the title-page. They are all full-page illustrations except the vignette, and bear his initials. Proof impressions of the work seem to have been sold separately, as would appear from the following notice attached to the book, as issued: "A few imp^s of the Ill^ns are taken off on india paper. Price 5 shillings."

John Yonge Akerman, to whom this work is ascribed, was a numismatist and antiquary who in 1836, at a time when there was no English periodical of the kind, had the boldness to start, chiefly at his own expense, the *Numismatic Journal*, two volumes of which appeared under his editorship. He helped to form the Numismatic Society of London, which held its first regular meeting December 22, 1836, and was its secretary from that date until 1860.

CRUIKSHANK, GEORGE, *illustrator.* [Clarke, William.] (*b.* 1800, *d.* 1838.)

THREE COURSES AND A DESSERT. London, *Vizetelly, Branston and Co.*, 1830. [263]

Post octavo. First Edition.

Collation by Signatures: 2 leaves, without signature-marks; A, 2 leaves; B to Z, 2A to 2Z, 3A to 3H, each 4 leaves; total 216 numbered leaves.

Collation by Pagination: [blank], p. [1];—[woodcut], p. [2];—[title, printed on thick paper] | THREE COURSES AND A DESSERT. | the decorations | by | GEORGE CRUIKSHANK. | [vignette] | [quotation] | LONDON: | vizetelly, branston and co. fleet street. | mdcccxxx. |, p. [3];—[blank], p. [4];—[preface and contents], pp. [5]–[8];—[text in 3 Courses, with half-title to each Course], pp. [9]–386;—| THE DESSERT. |, pp. [387]–432.

Plates: 5 plates; facing the title-page and pp. [9], [175], [299], and [387]; also 46 woodcuts in the text, as follows: vignette on the title-page, 3 vignettes on half-titles, 4 head-pieces, and 38 tail-pieces; nearly all signed "*G. C.*" and engraved by Williams and others.

Condition: Size of leaf, 7 15/16 × 5 inches. Bound in half green morocco, gilt top, other edges uncut; by Kaufmann.

References.

Douglas, *Works of George Cruikshank* (1903), p. 37, No. 125; Marchmont, *The Three Cruikshanks* (1897), p. 32, No. 106; Reid, *Descriptive Catalogue*, 1 (1871): 251–253, Nos. 3647–3697; 322, No. 4893.

The Second Edition was printed the same year, with the words "Second Edition" on the title-page. Several later editions were published.

This work was written by William Clarke, who wrote a notice of Mr. Cruikshank which appeared in the *New Monthly Magazine*.

CRUIKSHANK, GEORGE, *illustrator.*

THE GENTLEMAN IN BLACK. London, *William Kidd*, 1831. [264]

Duodecimo. First Edition.

Collation by Signatures: [A], 2 leaves; B to Z, 2A to 2D, each 6 leaves; total 158 numbered leaves.

Collation by Pagination: [title] | THE | GENTLEMAN IN BLACK. | With Illustrations, | BY GEORGE CRUIKSHANK. | engraved by J. thompson and C. landells. | . . . | [printer's device] | london: | WILLIAM KIDD, 6, OLD BOND STREET. | mdcccxxxi. |, p. [i.];—[imprint], p. [ii.];—[advertisement], pp. [iii.]–iv.;—[text], pp. [1]–309;—[blank], p. [310];—[publisher's advertisement], pp. [1]–2.

Plates: 5 plates; facing the title-page and pp. 53, 91, 177, and 253.

Condition: Size of leaf, 6½ × 3 15/16 inches. Bound in half maroon morocco, gilt top.

References.

Douglas, *Works of George Cruikshank* (1903), p. 40, No. 137; Marchmont, *The Three Cruikshanks* (1897), p. 48, No. 171; Reid, *Descriptive Catalogue*, 1 (1871): 255, Nos. 3754–3759; 323, No. 4904.

A Second Edition of this work was published in 1840.

The first of the plates, Louis Desonges, was afterward used as a frontispiece in Kidd's *London Directory*, 1831. The second plate, Charles Maxwell, and the fifth, The Surprise of Old Bagsby the Lawyer, were respectively used as a title-page vignette and plate in Kidd's *Comic Scrap Book*.

CRUIKSHANK, GEORGE, *illustrator.* Merle, William Henry.

ODDS AND ENDS. LONDON, *for Longman, Rees, Orme, Brown, and Green*, 1831. [265]

Post octavo.

COLLATION BY SIGNATURES: [A], 2 leaves; B to I, each 8 leaves; K, 4 leaves; also 1 etching and 5 full-page woodcuts included in the pagination; total 76 leaves.

COLLATION BY PAGINATION: [title] | ODDS AND ENDS. | In Verse and Prose. | BY | WILLIAM HENRY MERLE, ESQ. | ILLUSTRATED BY GEORGE CRUIKSHANK, | FROM DESIGNS BY THE AUTHOR. | LONDON: | PRINTED FOR | LONGMAN, REES, ORME, BROWN, AND GREEN, | PATERNOSTER ROW. | 1831. |, p. [iii.]; —[imprint], p. [iv.]; —[contents], pp. [v.]–vi.; —[half-title] | THE LOVES | OF | A PIG AND A CAT. |, p. [1]; —[blank], p. [2]; —[text], pp. [3]–[147]; —[imprint], p. [148]. The numbers i. and ii. are omitted in the pagination.

PLATE: 1 plate, facing p. [3]; also 1 etching and 5 full-page woodcuts and 6 small woodcuts in the text, by George Cruikshank, after designs by the author.

CONDITION: Size of leaf, 7⅝ × 4¾ inches. Bound in half red crushed levant morocco, gilt top; by Matthews.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 40, No. 135; Marchmont, *The Three Cruikshanks* (1897), p. 89, No. 347; Reid, *Descriptive Catalogue*, 1 (1871): 131, No. 1522; 255, Nos. 3742–3753; 323, No. 4901.

This work was originally issued in boards, with uncut edges.

CRUIKSHANK, GEORGE, *illustrator.* [Southey, *Mrs.* Caroline Anne (Bowles).]

THE CAT'S TAIL. EDINBURGH, *William Blackwood*; LONDON, *T. Cadell*, 1831. [266]

Small octavo.

COLLATION BY SIGNATURES: 16 numbered leaves, without signature-marks.

COLLATION BY PAGINATION: [half-title], p. [1]; — | "I *WILL* A TALE UNFOLD!" | [imprint] |, p. [2]; —[title] | THE | CAT'S TAIL: | BEING THE | HISTORY OF CHILDE MERLIN. | *A TALE.* | BY | THE BARONESS DE KATZLEBEN, | AUTHORESS OF OTHER TOUCHING TALES | AND PATHETIC PIECES. | WILLIAM BLACKWOOD, EDINBURGH; AND | T. CADELL, STRAND, LONDON. | M.DCCC.XXXI. |, p. [3]; —[blank], p. [4]; —[preface and dedication], pp. [5]–10; —[text], pp. [11]–31; —[blank], p. [32].

PLATES: 3 plates, designed, etched, and signed by Cruikshank; facing the title-page and pp. 14 and 18.

CONDITION: Size of leaf, 6 7/16 × 4 1/16 inches. Bound in half calf. With the original light brown paper wrappers bound in, the front with title: | THE | CAT'S TAIL: | BEING THE | HISTORY OF CHILDE MERLIN. |.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 39, No. 129; Marchmont, *The Three Cruikshanks* (1897), p. 78, No. 302; Reid, *Descriptive Catalogue*, 1 (1871): 131, Nos. 1515–1517; 322, No. 4898.

This work is ascribed by Marchmont to Caroline Anne Bowles, the second wife of the poet Southey. She wrote both in prose and verse, mostly simple, unpretending tales which were frequently both powerful and pathetic.

CRUIKSHANK, GEORGE, *illustrator.* Roscoe, Thomas, *editor.* (*b.* 1791, *d.* 1871.)

THE NOVELIST'S LIBRARY. LONDON, 1831–1833. 19 vols., foolscap octavo, viz.: [267]

VOL. 1. 1831.

SMOLLETT, TOBIAS GEORGE. (*b.* 1721, *d.* 1771.) *The Expedition of Humphry Clinker. London, for Cochrane and Pickersgill, and J. Andrews,* 1831.

COLLATION: [1 blank leaf (lacking), half-title (unnumbered), title, list of illustrations, and memoir of the author], pp. [i.]–xxxvi.; —[introduction and text], pp. [1]–403.

PLATES: Portrait of the author, engraved by Freeman; and 4 plates, designed, etched, and signed by Cruikshank; all as called for in the list of illustrations.

VOL. 2. 1831.

SMOLLETT. *The Adventures of Roderick Random. London, James Cochrane and Co., and J. Andrews,* 1831.

COLLATION: [1 blank leaf (lacking), half-title (unnumbered), title, imprint, list of illustrations, preface, and apologue], pp. [i.]–x.;—[text], pp. [1]–496;—[1 blank leaf, lacking].

PLATES: 5 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations.

VOLS. 3–4. 1831.

SMOLLETT. *The Adventures of Peregrine Pickle. London, James Cochrane and Co., and J. Andrews,* 1831. 2 vols.

COLLATION, VOL. 1: [publishers' advertisement, half-title, title, and list of illustrations], pp. [i.]–[vii.];—[text], pp. [1]–422;—[publishers' advertisements], pp. [423]–[424].

PLATES: 4 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations, except that No. 3, the "Apparition of Davy Jones," is lacking.

VOL. 2: [publishers' advertisement, half-title, title, and list of illustrations], pp. [i.]–[vii.];—[letters and text], pp. [1]–448.

PLATES: 4 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations.

VOLS. 5–6. 1831.

FIELDING, HENRY. (*b.* 1707, *d.* 1754.) *The History of Tom Jones. London, James Cochrane and Co., and J. Andrews,* 1831. 2 vols.

COLLATION, VOL. 1: [half-title, title, imprint, list of illustrations, memoir of the

author, and dedication], pp. [i.]-[xxiii.]; —[text], pp. [1]-454;—[1 blank leaf, lacking].

PLATES: Portrait of the author, from an original sketch by Hogarth; and 4 plates, designed, etched, and signed by Cruikshank; all as called for in the list of illustrations.

VOL. 2: [1 blank leaf (lacking), half-title, title, imprint, and list of illustrations], pp. [i.]-[vii.];—[text], pp. [1]-448.

PLATES: 4 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations.

VOL. 7. 1832.

FIELDING. *The Adventures of Joseph Andrews. London, James Cochrane and Co., and J. Andrews,* 1832.

COLLATION: [half-title (lacking), title, imprint, list of illustrations, and preface], pp. [i.]-[xi.];—[text], pp. [1]-336.

PLATES: 4 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations.

VOLS. 8-9. 1832.

FIELDING. *The History of Amelia. London, James Cochrane and Co., and J. Andrews,* 1832. 2 vols.

COLLATION, VOL. 1: [half-title, title, imprint, dedication, and list of illustrations], 4 leaves;—[text], pp. [1]-307.

PLATES: 4 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations.

VOL. 2: [1 blank leaf (lacking), half-title, title, imprint, list of illustrations, and quotation], pp. [i.]-[viii.];—[text], pp. [1]-341;—[blank], p. [342];—[press notices of *The Novelist's Library*], pp. 343-344.

PLATES: 4 plates, designed, etched, and signed by Cruikshank, as called for in the list of illustrations.

VOL. 10. 1832.

GOLDSMITH, OLIVER. (*b.* 1728, *d.* 1774.) *The Vicar of Wakefield. London, James Cochrane and Co.,* 1832.

COLLATION: [half-title, title, imprint, and list of illustrations], 3 leaves;—[memoir and advertisement], pp. [i.]-[ix.];—[text], pp. [1]-168.

PLATES: Portrait of Goldsmith, engraved by Freeman; and 2 plates, drawn, etched, and signed by Cruikshank; all as called for in the list of illustrations.

In the same volume:

SMOLLETT. *The Adventures of Sir Launcelot Greaves. London, James Cochrane and Co.,* 1832.

COLLATION: [title and list of illustrations], pp. [i.]-[iii.];—[text], pp. [1]-243.

PLATES: 2 plates, drawn, etched, and signed by Cruikshank, as called for in the list of illustrations.

VOLS. 11-12. 1832.

STERNE, LAURENCE. (*b.* 1713, *d.* 1768.) *The Life and Opinions of Tristram Shandy, Gentleman. London, James Cochrane and Co.,* 1832. 2 vols.

COLLATION, VOL. 1: [1 blank leaf (lacking), half-title, title, imprint, and list of illustrations], 4 leaves;—[memoir of the author], pp. [i.]-[xi.];—[text], pp. [1]-372.

PLATES: Portrait of the author, engraved by Freeman; and 5 plates, designed, etched, and signed by Cruikshank; four as called for in the list of illustrations, and one, | *Trim's relation of Tristram's misfortune.* | (called for in the list of illustrations in Vol. 2), facing p. 345.

VOL. 2: [1 blank leaf (lacking), half-title, title, imprint, and list of illustrations], pp. [i.]-[vii.];—[text], pp. [1]-232;—[*A Sentimental Journey,* with half-title], pp. [233]-357;—[blank], p. [358];—[press notices of *The Novelist's Library*], pp. 359-360.

PLATES: 3 plates, drawn, etched, and signed by Cruikshank, as called for in the list of illustrations.

VOLS. 13-15. 1833.

CERVANTES SAAVEDRA, MIGUEL DE. (*b.* 1547, *d.* 1616.) *The History and Adventures of the Renowned Don Quixote. London, Effingham Wilson; Dublin, W. F. Wakeman; Edinburgh, Waugh and Innes;* 1833. 3 vols.

COLLATION, VOL. 1: [half-title, imprint, and title], 2 leaves; —[contents and list of illustrations], pp. [i.]-iv.; —[preface], pp. [i.]-viii.; —[memoir of the author], pp. [i.]-[xxvii.]; —[text], pp. [1]-371; —[publisher's advertisements], pp. [1]-36.

PLATES: Portrait of Don Quixote, by Kenny Meadows; and 5 plates, designed, etched, and signed by Cruikshank; all as called for in the list of illustrations.

VOL. 2: [half-title, title, and imprint], 2 leaves; —[contents and list of illustrations], pp. [i.]-iv.; —[text], pp. [1]-355.

PLATES: Portrait of Sancho Panza, by Kenny Meadows; and 5 plates, designed, etched, and signed by Cruikshank; all as called for in the list of illustrations.

VOL. 3: [half-title, imprint, title, and contents], pp. [i.]-viii.; —[text], pp. [1]-384; —[publisher's advertisements], pp. [1]-[36].

PLATES: Portrait of Dulcinea, by Kenny Meadows; and 5 plates, designed, etched, and signed by Cruikshank; all as called for in the list of illustrations.

VOLS. 16-17. 1833.

LE SAGE, ALAIN RENÉ. (*b.* 1668, *d.* 1747.) *The Adventures of Gil Blas of Santillane. London, Effingham Wilson; Edinburgh, Waugh and Innes; Dublin, W. F. Wakeman,* 1833. 2 vols.

COLLATION, VOL. 1: [half-title (lacking), title, contents, list of illustrations, memoir of the author, and author's preface], pp. [i.]-xxvi.; —[text], pp. [1]-418.

PLATES: Portrait of Sangrado, by Kenny Meadows; and 5 plates, designed, etched, and signed by Cruikshank; all as called for in the list of illustrations.

VOL. 2: [half-title (lacking), title, imprint, contents, and list of illustrations], pp. [i.]-xii.; —[text], pp. [1]-420.

PLATES: Portrait of Gil Blas, by Kenny Meadows; and 5 plates, designed, etched, and signed by Cruikshank; all as called for in the list of illustrations.

VOLS. [18-19]. 1831.

DEFOE, DANIEL. (*b.* c. 1661, *d.* 1731.) *The Life and Adventures of Robinson Crusoe. London, Cochrane and Pickersgill, and J. Andrews,* 1831. 2 vols.

COLLATION, VOL. 1: [publishers' advertisement, half-title, title, imprint, list of illustrations, and book notices], pp. [i.]-[viii.]; —[biographical sketch], pp. [i.]-lxiv.; —[text], pp. [1]-327.

PLATES: Portrait of Defoe, engraved by Freeman; and 8 plates, India proofs; all as called for in the list of illustrations.

VOL. 2: [publishers' advertisement, half-title, title, imprint, list of illustrations, and book notices], pp. [i.]-[viii.]; —[text], pp. [1]-300; —[*Accounts of the Island of Juan Fernandez and of Alexander Selkirk,* with half-title], pp. [301]-324; —[publishers' advertisements], pp. [i.]-[iv.].

PLATES: 8 plates, India proofs, as called for in the list of illustrations.

CONDITION: Size of leaf, 6¾ × 4¼ inches. Vols. 1, 2, 5-9, 11, and 12 are bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet. Vols. 3, 4, 10, 13-19 are bound in the original cloth covers, uncut edges, with paper title-labels.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 37, No. 127; also p. 39, No. 128; Marchmont, *The Three Cruikshanks* (1897), p. 103, No. 414; Reid, *Descriptive Catalogue,* 1 (1871): 130, Nos. 1498-1514; 132-134, Nos. 1531-1567; 322, No. 4897; 324, No. 4912, 4913; also for Defoe's *Robinson Crusoe,* 253-255, Nos. 3702-3738; 298, Nos. 4576, 4577; 323, No. 4902.

The Novelist's Library consists of seventeen numbered volumes, all of which are illustrated with etchings by Cruikshank. The set also includes two unnumbered volumes, Defoe's *Robinson Crusoe,* not illustrated by Cruikshank. In 1831 John

Major published an edition of *Robinson Crusoe*, with illustrations by Cruikshank, in two volumes of uniform size with *The Novelist's Library*. A copy of this edition, the collation of which agrees with that of the large-paper copy described in our next number, except for the two frontispieces which are on India paper, has been added to the set here described.

The plates of Smollett, Fielding, Goldsmith, and also of *Don Quixote* were published separately, with descriptive letterpress, by Tilt, in 1822-1824.

CRUIKSHANK, GEORGE, *illustrator.* Defoe, Daniel.

THE LIFE AND SURPRISING ADVENTURES OF ROBINSON CRUSOE.

LONDON, *by W. Nicol, for John Major*, 1831. 2 vols., post octavo, viz.: [268]

COLLATION, VOL. 1: [half-title, title, quotation, and preface], 4 leaves; —[introductory verses], pp. [i.]-[xv.]; —[text], pp. [1]-434; —[imprint], p. [435].

PLATE: Steel-engraving, with inscription: | *G. Cruikshank, pinxt. Augs. Fox, sculp.* | *Frontispiece.* | *Vol. 1, page 289.* | *Published by John Major, 50, Fleet Street, July 1, 1831.* | ; facing the title-page.

There are also twenty small woodcuts, signed "*G. C.*," on pp. [1], 30, 44, 63, 72, 87, 91, 135, 158, 180, 195, 210, 218, 252, 285, 331, 361, 418, 426, 434.

VOL. 2: [half-title, title, and quotation], pp. [i.]-[iv.]; —[text], pp. [1]-406; —[imprint], p. [407].

PLATE: Steel engraving, with inscription: | *G. Cruikshank pinxt. W. Raddon sculpt.* | *Frontispiece.* | *Vol. 2, page 197.* | *Published by John Major, 50, Fleet Street, July 1, 1831.* |; facing the title-page.

There are also seventeen small woodcuts, signed "*G. C.*," on pp. [1], 18, 22, 45, 81, 120, 149, 211, 225, 255, 282, 292, 328, 329, 348, 368, and 406.

CONDITION: Size of leaf, 8 x 5 inches. Bound in half brown crushed levant morocco, gilt tops, other edges uncut.

Small-paper copies of this edition of *Robinson Crusoe*, which are of uniform size with Roscoe's *Novelist's Library*, are usually added to sets of that work, to complete Cruikshank's illustrations of the novels included in that publication.

CRUIKSHANK, GEORGE, *illustrator.* Anstey, Christopher. (*b.* 1724, *d.* 1805.)

THE NEW BATH GUIDE. LONDON, *Henry Washbourne*, 1832. [269]

Post octavo.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; [a] to d, each 8 leaves; e, 4 leaves; B to M, each 8 leaves (the last lacking); 2 leaves, without signature-marks; total 128 leaves.

COLLATION BY PAGINATION: [blank], p. [i.]; —[2 woodcuts], pp. [ii.]-[iii.]; —[blank], p. [iv.]; —[title] | THE | NEW BATH GUIDE; | OR | Memoirs of the B—n—r—d Family, | IN A SERIES OF | POETICAL EPISTLES: | BY | CHRISTOPHER ANSTEY, Esq. | [Latin quotation] | A NEW EDITION: | WITH A BIOGRAPHICAL AND TOPOGRAPHICAL PREFACE, AND | ANECDOTICAL ANNOTATIONS. |

BY | JOHN BRITTON, F.S.A., | . . . | *EMBELLISHED WITH ENGRAVINGS BY G. CRUIKSHANK, &c.* | LONDON: | HENRY WASHBOURNE, SALISBURY SQUARE. | M,DCCC,XXXII. |, p. [v.];—[blank], p. [vi.];—[preface, contents, list of illustrations, dedicatory epistle, and essay on Anstey], pp. [vii.]–lxxvi.;—[text in two parts, each with half-title], pp. [1]–114;—[epilogue, with half-title], pp. [115]–142;—[notes, with half-title], pp. [143]–174;—[1 leaf, lacking], pp. [175]–[176];—[publisher's advertisements], pp. [i.]–[iv.].

PLATES: 5 etchings, signed by Cruikshank, and 2 woodcuts, as called for in the list of embellishments.

CONDITION: Size of leaf, 7¾ × 4¾ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 35, No. 116; Marchmont, *The Three Cruikshanks* (1897), p. 15, No. 29; Reid, *Descriptive Catalogue*, 1 (1871): 129, Nos. 1483–1487; 321, No. 4882; Lowndes, 1 (1869): 49.

This is the Second Edition of this work as it was illustrated by Cruikshank, the First appearing in 1830. The work originally appeared in 1766, and was so much admired that it went into a third edition the same year. Smollett borrowed so largely from this poem for his *Humphry Clinker* that that novel may almost be called a *New Bath Guide* in prose.

CRUIKSHANK, GEORGE, *illustrator.* Cowper, William. (*b.* 1731, *d.* 1800.)

THE DIVERTING HISTORY OF JOHN GILPIN. London, *Charles Tilt*, 1832. [270]

Pott octavo.

COLLATION BY SIGNATURES: [A], B, each 8 leaves; total 16 leaves.

COLLATION BY PAGINATION: [title] | THE DIVERTING HISTORY | OF | JOHN GILPIN: | SHOWING HOW HE | WENT FURTHER THAN HE INTENDED, AND CAME SAFE HOME AGAIN. | WITH | SIX ILLUSTRATIONS BY GEORGE CRUIKSHANK, | Engraved on Wood | BY THOMPSON, BRANSTON, WRIGHT, SLADER, | AND WHITE. | LONDON: | CHARLES TILT, 86, FLEET STREET. | MDCCCXXXII. |, p. [i.];—[imprint], p. [ii.];—[advertisement], pp. [iii.]–iv.;—[text], pp. [5]–20.

PLATES: 6 full-page woodcuts, signed "G. C."; facing pp. [i.], 7, 11, 16, 18, and 20.

CONDITION: Size of leaf, 6⅝ × 4⅛ inches. Bound in half citron crushed levant morocco, gilt top; by Tout. With the original pink paper wrappers bound in, the first with title: | [5 lines, same as on the title-page | ILLUSTRATED | BY GEORGE CRUIKSHANK. | LONDON: | CHARLES TILT, 86, FLEET STREET. | PRICE ONE SHILLING. | IBOTSON AND PALMER, PRINTERS. |, the whole enclosed by a rule border; and the last page of the wrapper with publisher's advertisement, beginning: | JUST PUBLISHED, | THE COMIC ANNUAL | FOR 1832, | [10 lines] |.

REFERENCES.

Correspondence of William Cowper (edited by Wright), 2 (1904): 13, 203; Douglas, *Works of George Cruikshank* (1903), p. 33, No. 107; Reid, *Descriptive Catalogue of the Works of George Cruikshank*, 1 (1871): 247, Nos. 3578–3583; also p. 76, No. 30; Lowndes, 1 (1869): 541.

In addition to the six woodcuts illustrating this poem of Cowper's, Cruikshank also has an etching on the same subject in the *Humourist* (Vol. 3, No. 10), which antedates this edition of the poem by more than a decade, it being dated "Feby. 1, 1820."

Cowper wrote songs which were set to music. One evening in October, 1782, during one of his fits of depression, from which he was a chronic sufferer, his friend Lady Austen told him the story of John Gilpin, founded on the adventures of a Mr. John Beyer, as it had been narrated to her by her nurse. The next morning at breakfast Cowper read the legend, which he had written out in the form of a ballad. In November it appeared anonymously in the *Public Advertiser*, where it was seen by Henderson, a well known popular reciter, whose rendering of it soon caused it to become town talk and the general favorite which it has ever since remained. It was first published in book form by Johnson, at London, in 1783.

Cowper appropriated the name of John Gilpin from a tombstone in the churchyard of St. Margaret's, Westminster. It occupied a conspicuous position, and Cowper must have frequently passed it when a schoolboy.

In a letter to William Unwin, dated May 8, 1784, Cowper says: "It was long since, and even in the infancy of *John Gilpin*, recommended to me by a lady now at Bristol [Lady Austen], to write a sequel. But having always observed that authors, elated with the success of a first part, have fallen below themselves, when they have attempted a second, I had more prudence than to take her counsel."

CRUIKSHANK, GEORGE, *illustrator.* [Frankum, Richard.]

THE BEE AND THE WASP. LONDON, *Charles Tilt*, 1832. [271]

Small octavo. First Edition.

COLLATION BY SIGNATURES: [A], B, each 4 leaves; total 8 numbered leaves.

COLLATION BY PAGINATION: [title] | THE | BEE AND THE WASP. | A Fable. —In Verse. | WITH DESIGNS AND ETCHINGS, | BY | G. CRUIKSHANK. | "In tenui labor."—— | LONDON: | CHARLES TILT, 86, FLEET STREET. | 1832. |, p. [1];—[imprint], p. [2];—[dedication], p. [3];—[blank], p. [4];—[text], pp. [5]–16.

PLATES: 4 numbered etchings, signed by Cruikshank, as follows: No. 3, facing the title-page; No. 1, facing p. 8; No. 2, facing p. 12; and No. 4, facing p. 15.

CONDITION: Size of leaf, 6¼ × 3^{15}⁄$_{16}$ inches. Bound in red straight-grained morocco, gilt edges; by Rivière. With yellow paper wrappers bound in. The title of the wrapper is like that on the title-page, but enclosed in a single-rule border with square ornamental corners; pp. [2] and [3] blank; advertisement of "Finden's Landscape Illustrations" on p. [4]. "Tilt's advertisements at end, pp. 3–10," called for by Douglas, are lacking in the copy here described.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 41, No. 140; Marchmont, *The Three Cruikshanks* (1897), p. 19, No. 49; Locker-Lampson, *Catalogue* (1886), p. 151; Reid, *Descriptive Catalogue*, 1 (1871): 134, Nos. 1563–1566; 323, No. 4907.

The Locker-Lampson copy, with ex-libris.

CRUIKSHANK, GEORGE, *illustrator.* [Wight, John.]

SUNDAY IN LONDON. London, *Effingham Wilson and Thomas Hurst*, 1833. [272]

Post octavo.

Collation by Signatures: A, 2 leaves; B to G, each 8 leaves; H, 4 leaves; I, 2 leaves (the last blank and lacking); total 56 numbered leaves.

Collation by Pagination: [title] | SUNDAY IN LONDON. | Illustrated in Fourteen Cuts, | By GEORGE CRUIKSHANK, | AND A FEW WORDS BY A FRIEND OF HIS; | with | A COPY OF SIR ANDREW AGNEW'S BILL. | [quotation] | [vignette] | LONDON: | EFFINGHAM WILSON, 88, ROYAL EXCHANGE; | and THOMAS HURST, 65, ST. PAUL'S CHURCHYARD. | 1833. |, p. [i.]; —[blank], p. [ii.]; —[advertisement], pp. [iii.]–iv.; —[text], pp. [1]–86; — | SIR ANDREW AGNEW'S | BILL | to PROMOTE THE BETTER OBSERVANCE OF THE LORD'S DAY. |, pp. [87]–102; — | A | POLITICO-ARCHITECTURAL HINT | to THOSE WHOM IT MAY CONCERN. |, pp. [103]–105; —[imprint], p. [106].

Plates: 11 full-page woodcuts, signed "*G. C.*"; facing the title-page and pp. 11, 19, 20, 24, 25, 33, 37, 38, 45, and 59; and 3 illustrations in the text, also signed "*G. C.*," on the title-page and on pp. 34, 35 (a repetition of that on the title-page), and 44.

Condition: Size of leaf, 7⅝ × 4 1/16 inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Matthews.

References.

Douglas, *Works of George Cruikshank* (1903), p. 42, No. 146; Marchmont, *The Three Cruikshanks* (1897), p. 113, No. 462; Locker-Lampson, *Catalogue* (1886), p. 151; Reid, *Descriptive Catalogue*, 1 (1871): 256, Nos. 3764–3777; 324, No. 4918.

In Cruikshank's own copy, sold at Sotheby's in 1878, was the following note: "This work is my own original idea; my dear friend Wight (the author of *Mornings at Bow St.*) wrote the text from my suggestion. — George Cruikshank, 1874." It is believed that the wood blocks used in this work were burned soon after its publication.

CRUIKSHANK, GEORGE.

MY SKETCH BOOK. London, *Charles Tilt*, [1834]. [273]

Oblong imperial octavo.

Collation by Pagination: [title] | My Sketch Book | [vignette, representing a zany blowing bubbles] | Geo^{e} Cruikshank | [the foregoing engraved] | LONDON: PUBLISHED FOR THE ARTIST, BY CHARLES TILT, 86, FLEET STREET. | [verso blank]; —[engraved title] | Vol. I. | of | MY SKETCH | BOOK | *George Cruikshank* | *Designed Etched & Published by George Cruikshank 23 Myddelton Terrace Pentonville & Sold by Charles Tilt 86 Fleet St.— Dec^{r} 1st 1834* | [verso blank]; —[24 numbered plates (the versos blank), with numerous designs upon each, most of them dated (1833 and 1834) and signed by George Cruikshank].

Condition: Size of leaf, 7⅜ × 10¾ inches. Bound in half red crushed levant morocco, gilt top; by Bradstreet.

REFERENCES.

Layard, *Suppressed Plates* (1907), p. 54; Douglas, *Works of George Cruikshank* (1903), p. 28, No. 94; Marchmont, *The Three Cruikshanks* (1897), p. 39, No. 137; Reid, *Descriptive Catalogue*, I (1871): 137, Nos. 1610–1621; 138, Nos. 1635–1647; 141, Nos. 1682–1689; 147, Nos. 1789–1792; 257, No. 3778; 324, No. 4917.

Nine numbers of this book were published, each in a pictorial wrapper containing four plates, each plate containing several subjects. These contain, in all, more than 200 groups and sketches illustrative of life, fashion, and manners. The design on the wrapper is a zany seated in a chair, blowing bubbles. With the sixth number, in addition to the other plates, was published an engraved title to Vol. I. Douglas gives a very full description of the first state of each number.

The six parts were then issued together in a volume in cloth with a printed title, having the same design as on the wrapper, but this issue with the printed title is not the first state. In the first state in parts, the engraved title only is found.

The copy here described contains the six parts with the engraved and printed title-pages. In the first state of the second plate in No. 5, the design "The Worship of Wealth" has the letters on the bag thus: $\overset{\text{O}}{\underset{\text{A}}{\text{D}}}$ instead of $\overset{\text{O}}{\underset{\text{D}}{\text{G}}}$, to which it was altered in later issues.

CRUIKSHANK, GEORGE, *illustrator.* Bowring, *Sir* John. (*b.* 1792, *d.* 1872.)

MINOR MORALS FOR YOUNG PEOPLE. LONDON, *Whittaker and Co.*, 1834–1839. 3 Parts, the first in foolscap octavo, the others in duodecimo, viz.: [274]

PART 1. 1834.

COLLATION BY SIGNATURES: [A], 6 leaves; B to R, each 8 leaves; S, 4 leaves (the last blank and genuine); total 138 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[blank], p. [ii.]; —[title] | MINOR MORALS | FOR | YOUNG PEOPLE. | *ILLUSTRATED IN TALES AND TRAVELS.* | BY | JOHN BOWRING. | WITH ENGRAVINGS, BY GEORGE CRUIKSHANK AND | WILLIAM HEATH. | LONDON: | WHITTAKER AND CO., AVE-MARIA LANE. | MDCCCXXXIV. |, p. [iii.]; —[imprint], p. [iv.]; —[dedication, contents, list of plates, and preface], pp. [v.]–xii.; —[text in several portions, the first with heading] | ANGER. |, pp. [1]–261; —[blank], p. [262]; —[1 blank leaf], [S4].

PLATES: Frontispiece, designed, etched, and signed by Cruikshank; and 8 plates by William Heath; all as called for in the list of plates.

PART 2. 1835.

COLLATION BY SIGNATURES: [A], 6 leaves (the first blank and genuine); B to M, each 12 leaves; total 138 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[half-title], recto of [A2]; —[blank], verso of [A2]; —[title] | [6 lines] | *WITH ILLUSTRATIONS, BY GEORGE CRUIKSHANK.* | PART II. | LONDON: |

WHITTAKER AND CO. | AVE-MARIA LANE. | MDCCCXXXV. |, recto of [A 3]; —[imprint], verso of [A 3]; —[dedication], recto of [A 4]; —[blank], verso of [A 4]; —[contents, list of plates, and preface], pp. [i.]-iv.; —[text in several portions, the first with heading] | THE STORM. |, pp. [1]-264.

PLATES: 5 plates, designed, etched, and signed by Cruikshank, as called for in the list of plates.

PART 3. 1839.

COLLATION BY SIGNATURES: [A], 6 leaves; B to L, each 12 leaves; M, 6 leaves (the last blank and genuine); total 132 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[blank], verso of [A]; —[title] | [4 lines] | PARTICULARLY IN THE EAST. | BY | JOHN BOWRING. | *WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK.* | PART III. | EDINBURGH: | WILLIAM TAIT, 78 PRINCES STREET; | SIMPKIN, MARSHALL AND CO., LONDON; | AND JOHN CUMMING, DUBLIN. | MDCCCXXXIX. |, recto of [A 2]; —[imprint], verso of [A 2]; —[dedication, contents, list of plates, and preface], pp. [i.]-viii.; —[text in several portions, the first with heading] | TRAVELS. |, pp. [1]-249; —[blank], p. [250]; —[1 blank leaf], [M 6].

PLATES: 6 plates, designed, etched, and signed by Cruikshank, as called for in the list of plates.

CONDITION: Size of leaf, 6⅝ × 4⅛ inches. Bound in half green calf, gilt tops.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 43, No. 150; Marchmont, *The Three Cruikshanks* (1897), p. 23, No. 65; Reid, *Descriptive Catalogue*, I (1871): 138, No. 1632; 140, Nos. 1670-1674; 157, Nos. 2017-2022; 324, No. 4922.

The First Part seems to have been published without any thought of its being continued, but, probably owing to its success, Parts 2 and 3 were prepared.

It was first published in canvas boards, afterward in paper boards. Cruikshank furnished only the frontispiece of Part 1, the plates being the work of William Heath, who had nothing to do with the subsequent parts.

Sir John Bowring was a linguist, writer, and traveller. His publications include accounts of his various government missions, works connected with European and Eastern poetry, hymns, and political and economic treatises.

CRUIKSHANK, GEORGE.

THE COMIC ALMANACK, 1835-1853. LONDON, *for Charles Tilt*, [1834-1852]. 19 vols. in 7, duodecimo, viz.: [275]

1. THE COMIC ALMANACK FOR 1835.

COLLATION BY SIGNATURES: [A] to G, each 4 leaves; total 28 numbered leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 275], p. [1]; —| Preludium. |, pp. [2]-3; —[calendar for 12 months], pp. 4-27; —[miscellany], pp. 28-56.

This copy lacks the stiff paper covers and 8 pp. of advertisements at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, and 27; also 1 woodcut hieroglyphic, on p. 28, and several small woodcuts.

2. THE COMIC ALMANACK FOR 1836.

COLLATION BY SIGNATURES: [A] to G, each 4 leaves; H, 2 leaves; total 30 numbered leaves.

COLLATION BY PAGINATION: [title, similar to that for 1835], p. [1]; — | Proclamation. |, pp. [2]–[3]; — [calendar for 12 months], pp. 4–27; — [miscellany], pp. [28]–60.

This copy lacks the stiff paper covers and the 4 numbered and 16 unnumbered pages of advertisements at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, and 27; also 1 woodcut hieroglyphic, on p. [28], and several small woodcuts.

3. THE COMIC ALMANACK FOR 1837.

COLLATION BY SIGNATURES: [A] to H, each 4 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, similar to that for 1836], p. [1]; — [calendar for 12 months], pp. 2–47; — [miscellany], pp. [48]–64.

In this, as in most of the succeeding almanacs, each month of the calendar occupies two pages, which are alternated with two pages of miscellaneous matter. This copy lacks the stiff paper covers and 16 unnumbered pages of advertisements at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, and 47; also 1 woodcut hieroglyphic, on p. [50], and numerous small woodcuts, mostly silhouettes.

4. THE COMIC ALMANACK FOR 1838.

COLLATION BY SIGNATURES: [A] to H, each 4 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, same as for 1837, except year-number], p. [1]; — [calendar for 12 months], pp. 2–47; — [miscellany], pp. [48]–64.

This copy lacks the stiff paper covers, pink slip before fly-leaf, and 16 unnumbered pages of advertisements at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, and 47; also 1 woodcut hieroglyphic, on p. [50], and numerous small woodcuts.

5. THE COMIC ALMANACK FOR 1839.

COLLATION BY SIGNATURES: [A] to H, each 4 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, same as for 1837, except year-number and last line], p. [1]; — [calendar for 12 months], pp. 2–47; — [miscellany], pp. [48]–64.

This copy lacks the stiff paper covers, yellow slip, and 32 unnumbered pages of advertisements.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, and 47; also 1 woodcut hieroglyphic, on p. [50], and numerous small woodcuts.

6. THE COMIC ALMANACK FOR 1840.

COLLATION BY SIGNATURES: [B] to I, each 4 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, same as for 1839, except year-number], p. [1]; — [calendar for 12 months], pp. 2–47; — [miscellany], pp. [48]–64.

This copy lacks the stiff paper covers, 8 numbered pages of advertisements in front, and 32 unnumbered pages of advertisements at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, and 47; also 1 woodcut hieroglyphic, on p. [60], and numerous small woodcuts.

7. THE COMIC ALMANACK FOR 1841.

COLLATION BY SIGNATURES: [A], 1 leaf; B to H, each 4 leaves; I, 3 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, same as for 1839, except year-number and last line], p. [1]; — [calendar for 12 months], pp. 2–47; — [miscellany], pp. [48]–64.

This copy lacks the stiff paper covers, 16 numbered advertising pages in front, and 32 unnumbered advertising pages at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, and 47; also 1 woodcut hieroglyphic, on p. [50], and numerous small woodcuts.

8. THE COMIC ALMANACK FOR 1842.

COLLATION BY SIGNATURES: [A], 1 leaf; B to H, each 4 leaves; I, 3 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, similar to that for 1841], p. [1];—[calendar for 12 months], pp. 2–49;—[miscellany], pp. [50]–64.

This copy lacks the stiff paper covers, the 16 numbered advertising pages in front, and 24 unnumbered advertising pages at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. [3], [7], [11], [15], [19], [23], [27], [31], [35], [39], [43], and [47]; also numerous small woodcuts.

9. THE COMIC ALMANACK FOR 1843.

COLLATION BY SIGNATURES: [A], 1 leaf; B to H, each 4 leaves; I, 3 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, same as for 1842, except year-number], p. [1];—[calendar for 12 months], pp. 2–49;—[miscellany], pp. 50–64.

This copy lacks the stiff paper covers, brown paper slip, the 16 numbered advertising pages in front, and the 32 unnumbered advertising pages at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. [3], [7], [11], [15], [19], [23], [27], [31], [35], [39], [43], and [47]; also numerous small woodcuts.

10. THE COMIC ALMANACK FOR 1844.

COLLATION BY SIGNATURES: [A], 1 leaf; B to Q, each 2 leaves; [R], 1 leaf; total 32 numbered leaves. Leaf N has no signature-mark.

COLLATION BY PAGINATION: [title] | THE | COMIC | ALMANACK, | FOR 1844: | AN EPHEMERIS IN JEST AND EARNEST, | CONTAINING | "ALL THINGS FITTING FOR SUCH A WORK." | BY RIGDUM FUNNIDOS, GENT. | [vignette] | ADORNED WITH NUMEROUS HUMOROUS ILLUSTRATIONS:—AND A | DOZEN OF "RIGHTE MERRIE" CUTS, PERTAINING TO | THE MONTHS. | BY GEORGE CRUIKSHANK. | LONDON: | IMPRINTED FOR DAVID BOGUE, BIBLIOPOLIST, | IN FLEET STREET. | Vizetelly Brothers & Co., Printers, Peterborough Court, 135 Fleet Street. |, p. [1];—[calendar for 12 months], pp. 2–46;—[miscellany], pp. 48–[64].

This copy lacks the stiff paper covers, slip, and all advertising pages (16 in front and 32 at end); but has 1 leaf in front, | Specimen. | [2 lines] | THE BOOK OF THE MONTHS, |, etc.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, and 47; also numerous small woodcuts. The binder has placed the plate which should face p. 47 at p. 39, and transposed pp. 47 and 48.

11. THE COMIC ALMANACK FOR 1845.

COLLATION BY SIGNATURES: [B], C, each 8 leaves; D to K, each 2 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, same as for 1844, except year-number], p. [1];—[calendar for 12 months], pp. 2–24;—[miscellany], pp. 25–[64].

This copy lacks the stiff paper covers and the advertising pages at beginning and end, 16 and 32 respectively.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 25; also numerous small woodcuts.

12. THE COMIC ALMANACK FOR 1846.

COLLATION BY SIGNATURES: [A], 1 leaf; B to S, each 2 leaves; T, 3 leaves; total 40 numbered leaves.

COLLATION BY PAGINATION: [title, same as for 1844, except year-number], p. [1]; —[calendar for 12 months], pp. 2–46;—[miscellany], pp. 47–79;—[imprint], p. [80].

This copy lacks the stiff paper covers, yellow slip, "European Library," 16 numbered advertising pages in front, and 32 unnumbered advertising pages at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, and 47; also numerous small woodcuts.

13. THE COMIC ALMANACK FOR 1847.

COLLATION BY SIGNATURES: [A], 1 leaf; B to O, each 2 leaves; P, 3 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, same as for 1844, except year-number], p. [1]; —[calendar for 12 months], pp. 2–46;—[miscellany], pp. 47–63;—[imprint], p. [64].

This copy lacks the stiff paper covers, the 16 advertising pages in front, and the 32 unnumbered advertising pages at the end.

PLATES: 12 plates (one for each month), designed, etched, and signed by Cruikshank; facing pp. 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, and 47; also numerous small woodcuts.

14. THE COMIC ALMANACK FOR 1848.

COLLATION BY SIGNATURES: [A] to H, each 8 leaves; 8 leaves, without signature-marks; total 72 leaves.

COLLATION BY PAGINATION: [half-title] | THE | COMIC ALMANACK | FOR 1848. |, p. [1];—[blank], p. [2];—[title] | THE | COMIC | ALMANACK | FOR 1848: | AN EPHEMERIS IN JEST AND EARNEST. | EDITED BY HORACE MAYHEW. | [vignette] | ADORNED WITH NUMEROUS HUMOROUS ILLUSTRATIONS | BY GEORGE CRUIKSHANK. | LONDON: IMPRINTED FOR DAVID BOGUE, BIBLIOPOLIST, | IN FLEET STREET. |, p. [3];—[imprint], p. [4];—[calendar for 12 months], pp. [5]–[16];—[miscellany, with heading] | THE | COMIC ALMANACK | FOR 1848. |, pp. [17]–128;—[publisher's advertisements], pp. [i.]–[xvi.].

This copy lacks the stiff paper covers.

PLATES: Frontispiece and 5 plates, designed, etched, and signed by Cruikshank; facing the title-page and pp. [17], 32, 64, 96, and 113; also 70 woodcuts in the text, by George Cruikshank, nearly all with his initials.

15. THE COMIC ALMANACK FOR 1849.

COLLATION BY SIGNATURES: [A], 8 leaves (the first lacking); B to F, each 8 leaves; 8 leaves, without signature-marks; total 56 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [1];—[blank], p. [2];—[title, same as for 1848, except year-number], p. [3]; —[imprint], p. [4];—[calendar for 12 months], pp. [5]–[16];—[miscellany], pp. [17]–96;—[publisher's advertisements], pp. [i.]–[xvi.].

This copy lacks the stiff paper covers.

PLATES: 1 folding plate, in 6 compartments, facing the title-page; and 4 plates, facing pp. [17], 39, 59, and 84; all but one signed by Cruikshank; also numerous woodcuts.

16. THE COMIC ALMANACK AND DIARY; 1850.

COLLATION BY SIGNATURES: A, B, each 4 leaves; C, D, each 8 leaves; E, F, each 4 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [engraved title] | THE | COMIC | ALMANACK | AND | DIARY | EDITED BY | HENRY MAYHEW, | AND ILLUSTRATED BY | GEORGE CRUIKSHANK. | 1850. | DAVID BOGUE, FLEET STREET, LONDON. | HENRY VIZETELLY, PRINTER AND ENGRAVER, GOUGH SQUARE FLEET STREET, LONDON. |, p. [1];—[calendar for 12 months], pp. 2–7;—[miscellany, interspersed with 24 pages, with red borders and ruled for a diary], pp. 8–[64].

This copy lacks the original orange-colored pictorial cloth covers and 24 advertising pages at the end.

PLATES: 1 colored folding plate, facing the title-page; and 6 plates, facing pp. 16, 24, 33, 40, 44, and 52; all designed, etched, and signed by Cruikshank; also numerous woodcuts.

17. THE COMIC ALMANACK AND DIARY; 1851.

COLLATION BY SIGNATURES: A, 4 leaves; B, C, D, each 8 leaves; E, 4 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, similar to that for 1850], p. [1]; —[calendar for 12 months], pp. 2–7; —[miscellany, with diary leaves, as in that for 1850], pp. 8–[64].

This copy lacks the original orange-colored pictorial cloth covers and 24 advertising pages at the end.

PLATES: 1 colored folding plate, facing the title-page; and 6 plates, facing pp. 16, 20, 25, 28, 32, and 45; all designed, etched, and signed by Cruikshank; also numerous woodcuts.

18. THE COMIC ALMANACK AND DIARY; 1852.

COLLATION BY SIGNATURES: A, B, each 8 leaves; C, 6 leaves; [D], 8 leaves; E, 2 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, similar to that for 1851], p. [1]; —[calendar for 12 months], pp. 2–7; —[miscellany], pp. 8–44; —[leaves for diary], pp. [45]–[60]; —[miscellany], pp. 61–[64].

This copy lacks the original orange-colored pictorial cloth covers and 24 advertising pages at the end.

PLATES: 1 colored folding plate, facing the title-page; and 6 plates, facing pp. 8, 16, 24, 32, 38, and 44; all designed, etched, and signed by Cruikshank; also numerous woodcuts.

19. THE COMIC ALMANACK AND DIARY; 1853.

COLLATION BY SIGNATURES: [A] to D, each 8 leaves; total 32 numbered leaves.

COLLATION BY PAGINATION: [title, similar to that for 1851], p. [1]; —[miscellany], pp. 2–3; —[calendar for 12 months], pp. [4]–27; —[miscellany], pp. 28–[64].

PLATES: 1 colored folding plate, facing the title-page; and 6 plates, facing pp. 3, 13, 33, 40, 48, and 54; designed, etched, and signed by Cruikshank; also numerous woodcuts.

CONDITION: Size of leaf, 6⅝ × 4 inches, except those for 1848 and 1849, which are 5⅛ × 3⅛ inches. Bound in 7 volumes, in half green morocco, gilt tops. By years, they are bound as follows: Vol. 1, 1835–37; Vol. 2, 1838–40; Vol. 3, 1841–43; Vol. 4, 1844–46; Vol. 5, 1847–49; Vol. 6, 1850–51; Vol. 7, 1852–53.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 44, No. 159; also *Appendix*, pp. 267–270; Marchmont, *The Three Cruikshanks* (1897), p. 35, No. 119; Slater, *Early Editions* (1894), p. 32; Reid, *Descriptive Catalogue*, 1 (1871): 140–187, Nos. 1656–2560 (numerous other works intervening); 325, No. 4928.

The *Almanacks* from 1835 to 1847 were issued in stiff paper covers, with twelve plates each besides the woodcuts, and were published at 2s. 6d. each. Those for the years 1848 and 1849 were of smaller size, with six plates in the former and one folding plate and four other plates in the latter, and were published at 1s. each. In those for the last four years, 1850 to 1853, the former size was resumed, and they were issued in cloth, with a design in gold on the cover, each with a colored folding plate and six other plates, and were published at 2s. 6d. each. *The Comic Almanack* ceased to appear after 1853, being practically superseded by *Punch's Almanack*. It is extremely difficult to get the first thirteen parts in perfect condition, especially the backs, on which are the name and the date. At the time they were issued copies for

THE

COMIC ALMANACK.

FOR 1835:

AN EPHEMERIS IN JEST AND EARNEST,

CONTAINING

"ALL THINGS FITTING FOR SUCH A WORK."

BY RIGDUM FUNNIDOS, GENT.

ADORNED WITH A DOZEN OF "RIGHTE MERRIE" CUTS, PERTAINING TO THE MONTHS,

SKETCHED AND ETCHED

BY GEORGE CRUIKSHANK.



LONDON:

IMPRINTED FOR CHARLES TILT, BIBLIOPOLIST, IN FLEET STREET.

VIZETELLY, BRANSTON AND CO. PRINTERS, FLEET STREET.

No. 275. TITLE-PAGE OF CRUIKSHANK'S COMIC ALMANACK FOR 1835; [1834].

every four or five years were bound up in cloth without covers or advertisement, as follows: Vol. 1, 1835–1838; Vol. 2, 1839–1842; Vol. 3, 1843–1847; the small almanacks, 1848 and 1849, in one volume; and the last four, 1850–1853, separately, as issued.

About 1870 Hotten issued a reprint in two series and in the same number of volumes, the first from 1835 to 1843 and the second from 1844 to 1853. They were published in green cloth covers, with designs by Cruikshank and a facsimile of his signature, both in gilt, on the sides. Douglas gives a complete list of the plates in the appendix to his useful work.

This work contains many contributions from the pen of Gilbert Abbott à Beckett, the author of the *Comic History of England* (our No. 2), the *Comic History of Rome* (our No. 3), and the *Comic Blackstone* (our No. 1).

To the issue for 1839 Thackeray contributed *Stubbs's Calendar; or, The Fatal Boots;* and to that for 1840, *Barber Cox, and the Cutting of His Comb*, the title of which was afterward changed to *Cox's Diary*.

CRUIKSHANK, GEORGE, *illustrator.* [Barker, Matthew Henry.]

(*b.* 1790, *d.* 1846.)

TOUGH YARNS. London, *Effingham Wilson*, 1835. [276]

Foolscap octavo.

Collation by Signatures: [A], 4 leaves; B to Z, each 8 leaves; total 180 leaves.

Collation by Pagination: [title] | TOUGH YARNS; | A SERIES OF | NAVAL TALES AND SKETCHES | TO PLEASE ALL HANDS, | *From the Swabs on the Shoulders down to the Swabs in the Head.* | BY THE OLD SAILOR, | *Author of "Greenwich Hospital," &c.* | ILLUSTRATED BY GEORGE CRUIKSHANK. | [vignette] | LONDON: | EFFINGHAM WILSON, ROYAL EXCHANGE. | 1835. |, recto of [A]; — [imprint], verso of [A]; — [dedication, preface, and contents], recto of [A 2] to recto of [A 4]; — [blank], verso of [A 4]; — [text in numerous parts, the first with heading] | GREENWICH HOSPITAL. |, pp. [1]–351; — [imprint], p. [352].

Plates: 8 plates, designed, etched, and signed by Cruikshank; facing the title-page and pp. 83, 90, 106, 116, 119, 137, and 153; also 9 small woodcuts, all but one with Cruikshank's initials; on the title-page and pp. [1], 82, 91, 93, 120, 152, 248, and 351.

Condition: Size of leaf, 6 11/16 × 4 3/16 inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

References.

Douglas, *Works of George Cruikshank* (1903), p. 43, No. 154; Marchmont, *The Three Cruikshanks* (1897), p. 17, No. 38; Reid, *Descriptive Catalogue*, 1 (1871): 140, Nos. 1648–1655; 259, Nos. 3826–3834; 325, No. 4925.

Reid gives the year 1834 as the date for this work, but this evidently applies only to the etchings, which are all dated. According to Marchmont, the back of the cloth cover was also designed by Cruikshank.

Barker as a young man led a seafaring life, at one time serving in the royal navy. On one occasion he was taken and held for several months as a prisoner of war. Under the name of "The Old Sailor" he wrote a number of lively and spirited sea-tales, which were very popular in their day.

CRUIKSHANK, GEORGE, *illustrator.* [Barker, Matthew Henry.]

LAND AND SEA TALES. LONDON, *Effingham Wilson*, 1836. 2 vols., foolscap octavo, viz.: [277]

VOL. 1.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks (the first blank and lacking); [A], 4 leaves; B to Z, 2A, 2B, 2C, each 8 leaves; 2D, 4 leaves; total 210 leaves.

COLLATION BY PAGINATION: [1 blank leaf]; —[half-title], p. [i.]; —[publisher's advertisement], p. [ii.]; —[title] | LAND AND SEA TALES. | BY THE OLD SAILOR, | *Author of "Tough Yarns," &c.* | ILLUSTRATED BY GEORGE CRUIKSHANK. | [quotation, 5 lines] | IN TWO VOLUMES. | VOL. I. | LONDON: | EFFINGHAM WILSON, ROYAL EXCHANGE. | 1836. |, p. [iii.]; —[imprint], p. [iv.]; —[dedication and preface], pp. [v.]–viii.; —[half-title] | THE | FARMER'S DAUGHTER. |, p. [ix.]; —[blank], p. [x.]; —[text], pp. [1]–408.

PLATES: Frontispiece and pictorial title-page, designed, etched, and signed by Cruikshank.

VOL. 2.

COLLATION BY SIGNATURES: [A], 4 leaves (the first blank and lacking); B to Z, 2A, 2B, each 8 leaves; 2C, 4 leaves (the last blank and lacking); total 200 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[half-title], recto of [A 2]; —[publisher's advertisement], verso of [A 2]; —[title, same as in Vol. 1, except volume-number], recto of [A 3]; —[imprint], verso of [A 3]; —[half-title] | THE WARLOCK. | A TALE OF THE SEA. | [quotation] |, recto of [A 4]; —[blank], verso of [A 4]; —[text], pp. [1]–390; —[1 blank leaf], [2C 4].

PLATE: Frontispiece and pictorial title-page, designed, etched, and signed by Cruikshank.

CONDITION: Size of leaf, 6⅝ × 4⅛ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 47, No. 171; Marchmont, *The Three Cruikshanks* (1897), p. 17, No. 39; Reid, *Descriptive Catalogue*, 1 (1871): 147, Nos. 1785–1788; 326, No. 4941.

Of this work there were two issues; in the latter the paper upon which the etchings were printed is brown instead of white. Marchmont says that the backs of the original cloth covers were also designed by the illustrator.

CRUIKSHANK, GEORGE.

A COMIC ALPHABET. [LONDON], *George Cruikshank*, 1837. [278]

Duodecimo. Second Edition.

COLLATION BY SIGNATURES: 24 unnumbered leaves, without signature-marks.

COLLATION BY PAGINATION: 24 colored plates, originally published on a long folding sheet, illustrating the letters of the alphabet; I and J, and U and V, having but one illustration for each pair.

CONDITION: Size of leaf, 4¾ × 3⅝ inches. Bound in half red crushed levant morocco, gilt top. With the original yellow paper wrappers bound in, the first with

title: | A | COMIC | ALPHABET | *Designed Etched & Published* | *by* | *George Cruikshank* | *N° 23 Myddelton Terrace* | *Pentonville* | *1837* | ; the last with inscription: | T | [portrait of Tilt, serving behind a counter] | *Tilt,* | *86 Fleet Street.* | .

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 47, No. 172; Reid, *Descriptive Catalogue*, 1 (1871) : 148, Nos. 1805–1830; 326, No. 4942.

The First Edition of this work appeared in 1836, but the Second is the one most generally found. It should be noted that in the First Edition no mention is made of its being issued with plain or colored plates.

CRUIKSHANK, GEORGE, *illustrator.* Inglis, Henry David. (*b.* 1795, *d.* 1835.)

RAMBLES IN THE FOOTSTEPS OF DON QUIXOTE. LONDON, *Whittaker and Co.*, 1837. [279]

Duodecimo.

COLLATION BY SIGNATURES: [*a*], 2 leaves; *b*, 6 leaves; B to I, each 12 leaves; K, 6 leaves; total 110 leaves. Leaf H 5 is wrongly marked H 2 instead of H 3; and I 2 has no signature-mark.

COLLATION BY PAGINATION: [half-title], recto of [*a*]; —[blank], verso of [*a*]; —[title] | RAMBLES IN THE | FOOTSTEPS OF DON QUIXOTE. | BY THE LATE | H. D. INGLIS, | [2 lines] | WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK. | [vignette] | LONDON: | WHITTAKER AND CO., AVE-MARIA-LANE. | 1837. |, recto of [*a* 2]; —[imprint], verso of [*a* 2]; —[preface and contents], pp. [i.] –xii.; —[text], pp. [1]–203; —[blank], p. [204].

PLATES: 6 plates, designed, etched, and signed by Cruikshank; facing the title-page and pp. 54, 120, 148, 160, and 174; also 2 vignettes, signed "*G. C.*," one on the title-page and one on p. 203, the latter after a plate in *Don Quixote* (1833), Vol. 2, p. 193 (our No. 267, Vols. 13–15).

CONDITION: Size of leaf, 7¾ × 4⅞ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Matthews.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 47, No. 173; Marchmont, *The Three Cruikshanks* (1897), p. 75, No. 291; Reid, *Descriptive Catalogue*, 1 (1871) : 149, Nos. 1835–1840; 260, Nos. 3842–3843; 326, No. 4943.

CRUIKSHANK, GEORGE, *illustrator.* Lascelles, Edward.

SCENES FROM THE LIFE OF EDWARD LASCELLES, GENT. DUBLIN, *William Curry, Jun. and Company, etc.*, 1837. 2 vols., foolscap octavo, viz.: [280]

VOL. 1.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks (the first blank and lacking); A to U, each 8 leaves; X, 2 leaves; total 166 leaves.

COLLATION BY PAGINATION: [1 blank leaf]; —[half-title], p. [i.]; —[blank], p. [ii.]; —[title] | SCENES FROM THE LIFE | OF | EDWARD LASCELLES,

GENT. | [quotation] | IN TWO VOLUMES. | VOL. I. | DUBLIN : WILLIAM CURRY, JUN. AND COMPANY. | LONDON : SIMPKIN, MARSHALL, AND CO. | EDINBURGH : FRASER AND CO. | MDCCCXXXVII. |, p. [iii.]; —[imprint], p. [iv.]; —[contents], p. [v.]; —[blank], p. [vi.]; —[introduction], pp. [1]–8; —[text], pp. [9]–323; —[imprint], p. [324].

PLATES: Frontispiece and pictorial title-page, designed, etched, and signed by Cruikshank.

VOL. 2.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks (the first blank and lacking); A to Y, each 8 leaves; total 180 leaves.

COLLATION BY PAGINATION: [1 blank leaf]; —[half-title], p. [i.]; —[blank], p. [ii.]; —[title, same as in Vol. 1, except volume-number], p. [iii.]; —[imprint], p. [iv.]; —[contents], p. [v.]; —[blank], p. [vi.]; —[text], pp. [1]–352.

PLATES: Frontispiece and pictorial title-page, designed, etched, and signed by Cruikshank.

CONDITION: Size of leaf, 6⅝ × 4¼ inches. Bound in half dark green morocco, gilt top.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 48, No. 174; Marchmont, *The Three Cruikshanks* (1897), p. 104, No. 418; Reid, *Descriptive Catalogue*, 1 (1871): 149, Nos. 1831–1834; 326, No. 4944.

CRUIKSHANK, GEORGE, *illustrator.* Glascock, William Nugent. (*b.* c. 1787, *d.* 1847.)

LAND SHARKS AND SEA GULLS. LONDON, *Richard Bentley*, 1838. 3 vols., duodecimo, viz.: [281]

VOL. 1.

COLLATION BY SIGNATURES: [A], 2 leaves; B to N, each 12 leaves; O, 10 leaves; total 156 leaves.

COLLATION BY PAGINATION: [title] | LAND SHARKS | AND | SEA GULLS. | BY | CAPTAIN GLASCOCK, R. N. | [2 lines] | IN THREE VOLUMES. | VOL. I. | LONDON: | RICHARD BENTLEY, | NEW BURLINGTON STREET. | 1838. |, recto of [A]; —[imprint], verso of [A]; —[list of plates], recto of [A 2]; —[blank], verso of [A 2]; —[text, with half-title], pp. [1]–307; —[imprint], p. [308].

PLATES: 2 plates, designed, etched, and signed by Cruikshank, as called for in the list of plates.

VOL. 2.

COLLATION BY SIGNATURES: [A], 1 leaf; B to N, each 12 leaves; O, 11 leaves; total 156 leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], recto of [A]; —[imprint], verso of [A]; —[text, with half-title], pp. [1]–309; —[imprint], p. [310].

Plates: 2 plates, designed, etched, and signed by Cruikshank, as called for in the list of plates in Vol. 1.

VOL. 3.

COLLATION BY SIGNATURES: [A], 1 leaf; B to O, each 12 leaves; P, 9 leaves; total 166 leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], recto of [A]; —[imprint], verso of [A]; —

[text, with half-title], pp. [1]–329;—[imprint], p. [330].

PLATES: 2 plates, designed, etched, and signed by Cruikshank, as called for in the list of plates in Vol. 1.

CONDITION: Size of leaf, 7⅞ × 4⅝ inches. Bound in green cloth, sprinkled edges.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 51, No. 184; Marchmont, *The Three Cruikshanks* (1897), p. 66, No. 253; Reid, *Descriptive Catalogue*, 1 (1871): 152, Nos. 1897–1902; 327, No. 4951.

This work was originally published in boards, with uncut edges.

CRUIKSHANK, GEORGE, *illustrator.* Barham, Richard Harris. (*b.* 1788, *d.* 1845.)

THE INGOLDSBY LEGENDS. LONDON, *Richard Bentley*, 1840–1847. 3 vols., duodecimo, viz.: [282]

FIRST SERIES. FIRST EDITION, SECOND ISSUE. 1840.

COLLATION BY SIGNATURES: [A], 4 leaves; B to P, each 12 leaves; Q, 2 leaves; total 174 leaves.

COLLATION BY PAGINATION: [half-title] | THE | INGOLDSBY LEGENDS. |, p. [i.];—[imprint], p. [ii.];—[engraved title only (verso blank), inserted as a plate, as reproduced; *See* No. 282];—[preface] | TO | RICHARD BENTLEY, Esq. |, pp. [iii.]–v.;—[blank], p. [vi.];—[contents and list of illustrations], pp. [vii.]–[viii.];—[text, with heading] | THE | INGOLDSBY LEGENDS. |, pp. [1]–338;—[appendix], p. [339];—[imprint], p. [340]. Page [236] contains 15 lines of letterpress; in the First Issue this page is blank.

PLATES: Engraved title-page and 6 plates, as called for in the list of illustrations. One plate is by Dalton, facing p. [1], two are by Cruikshank, facing pp. 175 and 268; and three are by Leech, facing pp. [95], 155, and 220.

SECOND SERIES. FIRST EDITION. 1842.

COLLATION BY SIGNATURES: A, 4 leaves; B to N, each 12 leaves; 2 leaves, without signature-marks; total 150 leaves.

COLLATION BY PAGINATION: [half-title] | THE | INGOLDSBY LEGENDS. | SECOND SERIES. |, p. [i.];—[imprint], p. [ii.];—[engraved title, inserted as a plate, similar to that in the First Series];—[preface and contents], pp. [v.]–[ix.];—[blank], p. [x.];—[text, with heading] | THE | INGOLDSBY LEGENDS. | (SECOND SERIES.) |, pp. [1]–288;—[publisher's advertisement], pp. [i.]–[iv.]. The numbers i.–ii. are omitted in the pagination.

PLATES: Engraved title-page and 7 plates, as follows:

[1] | *The Black Mousquetaire.* |, by Leech; facing p. 28.

[2] | *The Merchant of Venice.* |, by Cruikshank; facing p. 58.

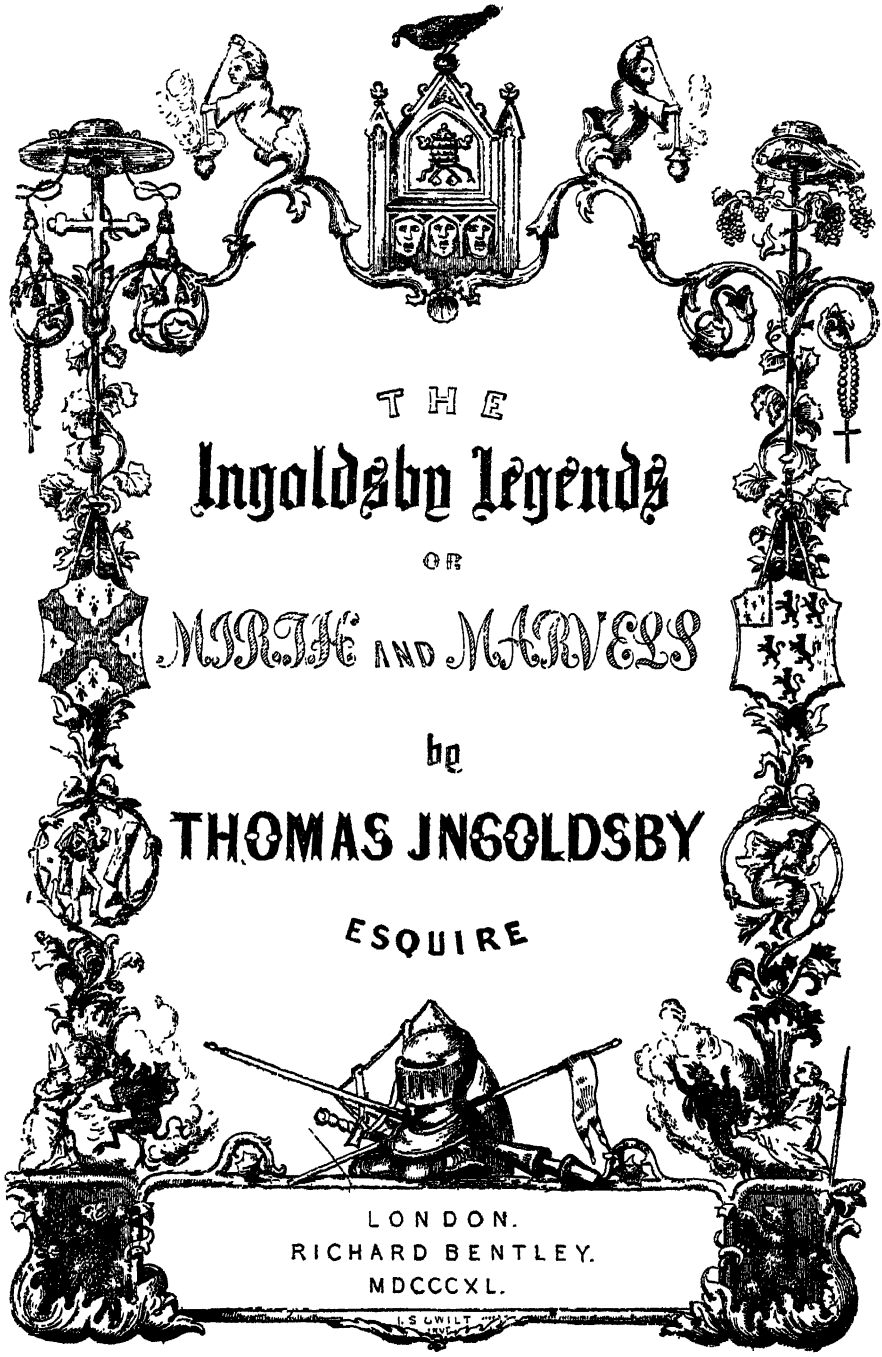
[3] | *The Auto-da-Fé.* |, by Leech; facing p. 82.

[4] | *The Dead Drummer.* |, by Cruikshank; facing p. 200.

[5] | *The Lay of St. Cuthbert.* |, by Cruikshank; facing p. 228.

[6] | *The Confession.* |, by Leech; facing p. 258.

[7] | *Legend of St. Medard.* |, by Cruikshank; facing p. 284.



No. 282. Title-page of Barham's Ingoldsby Legends; 1st Edition; 1840.

THIRD SERIES. FIRST EDITION. 1847.

COLLATION BY SIGNATURES: [A], 4 leaves; B to Q, each 12 leaves; R, 2 leaves; total 186 leaves. Leaf F 5 is wrongly marked F 3; and I 5 has no signature-mark.

COLLATION BY PAGINATION: [half-title] | THE | INGOLDSBY LEGENDS. | THIRD SERIES. |, p. [i.]; —[imprint], p. [ii.]; —[engraved title, similar to that in the Second Series]; —[preface, contents, and list of illustrations], pp. [iii.]–[viii.]; — | MEMOIR OF | REV. RICHARD HARRIS BARHAM. |, pp. [1]–183; —[blank], p. [184]; —[text, with heading] | THE | INGOLDSBY LEGENDS. | (THIRD SERIES.) |, pp. [185]–364.

PLATES: Engraved title-page; and 2 portraits and 4 plates, as called for in the list of illustrations. Two of the plates are by Leech, facing pp. 220 and 290; and two are by Cruikshank, facing pp. 285 and 327.

CONDITION: Size of leaf, 7⅞ × 5⅛ inches. Bound in half red crushed levant morocco, gilt tops, other edges uncut; by Bradstreet. In the First Series, the binder has placed the engraved title-page before the half-title.

REFERENCES.

Douglas, *Works of George Cruikshank*, (1903), p. 54, No. 198; Marchmont, *The Three Cruikshanks* (1897), p. 16, No. 33; Slater, *Early Editions* (1894), p. 28; Reid, *Descriptive Catalogue*, 1 (1871) : 153, Nos. 1916–1923; 329, No. 4971.

Volume one of the set here described is of the Second Issue of the First Edition. The First Issue of that volume may be distinguished by its having Sir Ralph (instead of Sir Robert) de Shurland in the story of "Grey Dolphin," and by having p. 236 blank, which in the later issues contains letterpress. Some copies have a slip with four verses facetiously referring to this blank page.

These *Legends* in prose and verse began in *Bentley's Miscellany* with the "Spectre of Tappington," and were continued from time to time in that journal and in the *New Monthly Magazine*. They were then collected in book form, and appeared in 1840, establishing the author's reputation as a humorist of the highest rank. The Second and Third Series were published in 1842 and 1847 respectively.

A Second Edition of the First Series (1843) contains a preface not to be found in the First Edition. A Second Edition of the Second Series appeared in 1842, and of the Third Series in 1848. A Third Edition of the First and Second Series appeared in 1846, and of the Third Series in 1848. Sets of this work, in most cases, belong to different editions.

These *Legends* were illustrated with etchings by Cruikshank and Leech, of which Cruikshank executed eight, as appears from the above collation. The engraved title-pages differ in each volume, those in the Second and Third Series being designed by C. Cook. Reid does not appear to have seen the First Edition of the First Series.

"Of his poetical pieces it is not too much to say, that for originality of design and diction, for quaint illustration and musical verse, they are not surpassed in the English language. The Witches Frolic is second only to Tam O'Shanter; and the Hon. Mr. Sucklethumbkin's Story of the Execution is as satirical a reproof of a vile, morbid appetite, as ever was couched in laughable measure. . . . From the days of Hudibras to our time, the drollery invested in rhymes has never been so amply or felicitously exemplified; and if derision has been unsparingly applied, it has been to lash knavery and imposture."

CRUIKSHANK, GEORGE, *illustrator.* Dibdin, Charles. (*b.* 1745, *d.* 1814.)

SONGS, NAVAL AND NATIONAL. LONDON, *John Murray*, 1841. [283]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: A to Y, each 8 leaves; total 176 numbered leaves.

COLLATION BY PAGINATION: [title] | SONGS, | NAVAL AND NATIONAL, | OF THE LATE | CHARLES DIBDIN; | WITH A MEMOIR | AND | ADDENDA. | COLLECTED AND ARRANGED BY | THOMAS DIBDIN, | . . . | WITH CHARACTERISTIC SKETCHES BY | GEORGE CRUIKSHANK. | LONDON: | JOHN MURRAY, ALBEMARLE STREET. | (PUBLISHER TO THE ADMIRALTY.) | 1841. |, p. [i.];—[imprint], p. [ii.];—[dedication, list of patrons, list of subscribers, memoir, and advertisement], pp. [iii.]–[xvi.];—[text, with heading] | SONGS, &c. |, pp. [1]–336.

PLATES: 12 plates, designed, etched, and signed by Cruikshank, as follows:

[1] | POOR JACK. |; facing the title-page.

[2] | MISS KITTY & THE BAG. |; facing p. 14.

[3] | POLL & MY PARTNER JOE. |; facing p. 23.

[4] | SATURDAY NIGHT AT SEA. |; facing p. 29.

[5] | JACK'S FIDELITY. |; facing p. 79.

[6] | HEAVING THE LEAD. |; facing p. 81.

[7] | TOM TACKLE. |; facing p. 83.

[8] | THE VETERANS. |; facing p. 86.

[9] | TARS CAROUSING. |; facing p. 96.

[10] | MEG OF WAPPING. |; facing p. 106.

[11] | JACK COME HOME. |; facing p. 155.

[12] | THE LAST SHILLING. |; facing p. 219.

CONDITION: Size of leaf, 6⅝ × 4⅛ inches. Bound in half blue crushed levant morocco, gilt top, other edges uncut; by Tout.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 56, No. 204; Marchmont, *The Three Cruikshanks* (1897), p. 51, No. 186; Reid, *Descriptive Catalogue*, 1 (1871): 163, Nos. 2130–2141; 329, No. 4969.

Charles Dibdin, an uncle of the bibliographer, Thomas Frognall Dibdin, was a dramatist and song-writer. He is best known by his nautical songs and a *History of the Stage.*

CRUIKSHANK, GEORGE.

GEORGE CRUIKSHANK'S OMNIBUS. LONDON, *Tilt and Bogue*, 1842. [284]

Octavo. First Edition.

COLLATION BY SIGNATURES: [A], 6 leaves (the first lacking); B to N, each 8 leaves; O, 2 leaves; P, Q, each 8 leaves; R, 2 leaves; S, T, U, X, each 8 leaves; Y, 2 leaves; total 156 leaves. Leaf P 2 has no signature-mark.

COLLATION BY PAGINATION: [A few Words to the Public], recto and verso of [A];—[half-title], p. [i.];—[blank], p.

GEORGE CRUIKSHANK'S

OMNIBUS.

ILLUSTRATED WITH ONE HUNDRED ENGRAVINGS ON STEEL AND WOOD.

"De Omnibus rebus et quibusdam aliis."

EDITED BY LAMAN BLANCHARD, ESQ.

LONDON:
TILT AND BOGUE, FLEET STREET.

MDCCCXLII.

No. 284. Title-page of George Cruikshank's Omnibus; 1st Edition; 1842.

[ii.]; —[title, as reproduced; *See* No. 284], p. [iii.]; —[imprint], p. [iv.]; —[contents, list of etchings on steel, list of woodcuts, and preface], pp. [v.]–[x.]; —[text], pp. [1]–300; —[postscript], p. 300.

PLATES: 3 portraits; 19 plates, designed, etched, and signed (some of them dated) by Cruikshank; all as called for in the list of etchings on steel; and 78 woodcuts by Cruikshank, as called for in the list of woodcuts.

CONDITION: Size of leaf, 9$\frac{1}{16}$ × 5$\frac{3}{4}$ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet. The portrait of Cruikshank and engraved preface have been transposed by the binder; the portrait should face p. [1], while the preface should face the title-page.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 56, No. 206; Marchmont, *The Three Cruikshanks* (1897), p. 40, No. 140; Reid, *Descriptive Catalogue*, 1 (1871): 164, Nos. 2158–2176; 265–268, Nos. 3955–4032; 329, No. 4972; 345, No. 5169.

The woodcut on the wrapper of the monthly parts, and the two illustrations on the cloth cover, one on the front cover and one on the back, are after designs by Cruikshank.

The *Omnibus* was first issued in nine monthly parts, the first, May, 1841, the last, January, 1842; each in a pictorial wrapper. The earlier issues of the book in complete form were in green cloth, the later ones in red cloth. The Second Edition was published in 1869.

This work contains contributions by Thackeray, Captain Marryat, Laman Blanchard, and others.

CRUIKSHANK, GEORGE, *illustrator.* Gore, *Mrs.* Catherine Grace Frances (Moody). (*b.* 1799, *d.* 1861.)

MODERN CHIVALRY. LONDON, *John Mortimer*, 1843. 2 vols., duodecimo, viz.: [285]

VOL. 1.

COLLATION BY SIGNATURES: [A], 4 leaves; B to N, each 12 leaves; O, 4 leaves (the last blank and lacking); total 152 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[quotation], p. [ii.]; —[title] | MODERN CHIVALRY: | OR, | A NEW ORLANDO FURIOSO. | WITH | Illustrations by George Cruikshank. | [vignette] | IN TWO VOLUMES. | VOL. I. | LONDON: | JOHN MORTIMER, ADELAIDE STREET, | TRAFALGAR SQUARE. | 1843. |, p. [iii.]; —[blank], p. [iv.]; —[dedication and preface], pp. [v.]–viii.; —[text in 8 chapters, each with half-title, the first] | Flight the First. |, pp. [1]–294; —[1 blank leaf], [04].

PLATES: 2 plates, designed, etched, and signed by Cruikshank, as follows:

[1] | Manley's visit to Howardson. |; facing the title-page.

[2] | Sir John Honeyfield's startling communication to Mrs Howardson. |; facing p. 120.

There is also a woodcut vignette on the title-page.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to N, each 12 leaves (the last blank and lacking); total 146 leaves.

COLLATION BY PAGINATION: [half-title], p. [1];—[quotation], p. [2];—[title, same as in Vol. 1, except volume-number], p. [3];—[blank], p. [4];—[text in 6 chapters, the first with heading] | FLIGHT VIII. | (CONTINUED.) |, pp. [5]–235;—[blank], p. [236];—[text, with half-title] | A Vision of Coventry. |, pp. [237]–259;—[blank], p. [260];—[text, with half-title] | The one thing needful. |, pp. [261]–290;—[1 blank leaf], [N 12].

PLATES: 2 plates, designed, etched, and signed by Cruikshank, as follows:

[1] | Apollonia Hurst's annoying remark to Lady Rachel Lawrance. |; facing the title-page.

[2] | The Béguines of Ghent. |; facing p. 18.

There is also a woodcut vignette on the title-page, the same as in Vol. 1.

CONDITION: Size of leaf, $7\frac{13}{16} \times 4\frac{3}{4}$ inches. Bound in half blue crushed levant morocco, gilt tops, other edges uncut; by Matthews. One plate, "Lord Buckhurst," lacking.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 60, No. 216; Marchmont, *The Three Cruikshanks* (1897), p. 67, No. 256; Reid, *Descriptive Catalogue*, 1 (1871): 169, Nos. 2251–2255; 269, No. 4047; 329, No. 4973.

This work was originally issued in boards, with uncut edges, and is the rarest of all of Mrs. Gore's literary productions. It appeared in *Ainsworth's Magazine* during 1843, in which it was illustrated with etchings, the four described above and a fifth, lacking in the copy here described, entitled "Lord Buckhurst," in which he is represented as overcome by the appearance of Apollonia Hurst, dressed in Beghyn costume, who accosts him by name in the *parloir* in the convent of St. Rosalia. The woodcut vignette on the title-page represents a man riding a crocodile.

CRUIKSHANK, GEORGE, *illustrator.* Raymond, George.

MEMOIRS OF ROBERT WILLIAM ELLISTON COMEDIAN. LONDON, *John Mortimer*, 1844. [286]

Octavo.

COLLATION BY SIGNATURES: [*a*], 2 leaves; *b*, *c*, B to Z, AA to EE, each 8 leaves; FF, 4 leaves; total 238 leaves.

COLLATION BY PAGINATION: [title] | MEMOIRS | OF | ROBERT WILLIAM ELLISTON | COMEDIAN. | [quotation] | 1774 TO 1810. | BY GEORGE RAYMOND, ESQ. | WITH | Illustrations by George Cruikshank. | LONDON: | JOHN MORTIMER, ADELAIDE STREET, | TRAFALGAR SQUARE. | 1844. |, p. [i.];—[blank], p. [ii.];—[contents, lists of illustrations and autographs, and introduction], pp. [iii.]–xxxvi.;—[text], pp. [1]–438;—[publisher's advertisement], pp. [439]–[440].

PLATES: Portrait and 3 plates, as called for in the list of illustrations.

The portrait of Elliston, engraved by Penstone is from a drawing by Harlowe; and the plates are designed, etched, and signed by Cruikshank.

There are also copies of each plate, colored by hand, inlaid to size, inserted with the original plates as extra-illustrations.

CONDITION: Size of leaf, 8 11/16 × 5½ inches. Bound in half olive green crushed levant morocco, gilt top, other edges uncut; by Rivière.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 60, No. 218; Marchmont, *The Three Cruikshanks* (1897), p. 101, No. 406; Reid, *Descriptive Catalogue*, 1 (1871): 169, Nos. 2256–2258; 329, No. 4973.

A second volume, which was published the following year, contains no plates by Cruikshank. The etchings were first used in the *Elliston Papers* in *Ainsworth's Magazine*, in 1843.

Reid (No. 5043) does not mention this edition, but does a later one, in one volume, entitled *The Life and Enterprises of Robert William Elliston, Comedian*, London, 1857.

CRUIKSHANK, GEORGE.

GEORGE CRUIKSHANK'S TABLE-BOOK. LONDON, *Published at the Punch Office*, 1845. [287]

Royal octavo. First Edition.

COLLATION BY SIGNATURES: [A], B, C, each 4 leaves; D, 2 leaves; E to Z, AA to OO, each 4 leaves; total 146 numbered leaves.

COLLATION BY PAGINATION: [engraved title], p. [i.]; —[blank], p. [ii.]; —[title] | GEORGE CRUIKSHANK'S | TABLE-BOOK. | EDITED BY | GILBERT ABBOTT À BECKETT. | ILLUSTRATED BY GEORGE CRUIKSHANK. | LONDON: | PUBLISHED AT THE PUNCH OFFICE, 92, FLEET STREET; | AND SOLD BY ALL BOOKSELLERS. | MDCCCXLV. |, p. [iii.]; —[imprint], p. [iv.]; —[lists of steel engravings and illustrations on wood, and contents], pp. [v.]–viii.; —[text], pp. [1]–284; — | ADVERTISEMENT. |, p. 284.

PLATES: 12 plates, as called for in the list of steel engravings; also 116 woodcuts in the text, as called for in the list of illustrations on wood.

CONDITION: Size of leaf, 9¼ × 6⅝ inches. Bound from the original parts, in half red crushed levant morocco, gilt top (the first three numbers with original gilt edges), other edges uncut; by Bradstreet. With wrappers, 24 leaves, and advertising pages, 37 leaves (including 2 blank leaves), in all 61 leaves, bound in at the end. Published in 12 monthly parts, from January to December, 1845, in pink wrappers, at one shilling each, with pictorial title designed by Cruikshank: | GEORGE CRUIKSHANK'S | TABLE-BOOK | EDITED | BY | GILBERT ABBOTT a BECKETT. | Bradbury & Evans,] [Printers, Whitefriars. | LONDON: PUBLISHED AT THE OFFICE, 194, STRAND. |.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 63, No. 228; Marchmont, *The Three Cruikshanks* (1897), p. 41, No. 145; Slater, *Early Editions* (1894), p. 33; Reid, *Descriptive Catalogue*, 1 (1871): 175, Nos. 2351–2362; 195, Nos. 2660–2665; 270–275, Nos. 4055–4178; 330, No. 4989.

A Second Edition of the *Table-book* was published in 1869.

This work was edited by Gilbert Abbott à Beckett, who also wrote many of the articles. It was to this periodical that Thackeray, in 1845, contributed, under his

pseudonym, Michael Angelo Titmarsh, *A Legend of the Rhine*, which ran through seven of its twelve numbers and filled about 46 pages. This was first printed in book form in New York, in 1853, in the same volume with *Jeames's Diary* and *Rebecca and Rowena*. It again appeared in *Miscellanies*, Vol. 3, at London, in 1856. Except in the *Comic Almanacks* for 1839 and 1840, the *Humourist* (our No. 241), in 1819–20, and in *The Loving Ballad of Lord Bateman* (our No. 330), in 1839, Cruikshank was not otherwise associated with Thackeray.

Among other contributors to the *Table-book* were Mark Lemon, Horace Mayhew, A. B. Reach, and Shirley Brooks.

CRUIKSHANK, GEORGE, *illustrator*. Maxwell, William Hamilton.

(*b.* 1792, *d.* 1850.)

HISTORY OF THE IRISH REBELLION IN 1798. LONDON, *Baily, Brothers*, 1845. [288]

Octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to Z, 2A to 2H, each 8 leaves (the last blank and lacking); total 244 leaves. Leaf L 2 has no signature-mark.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 288], p. [i.]; —[imprint], p. [ii.]; —[preface, contents, and list of illustrations], pp. [iii.]–[viii.]; —[text], pp. [1]–[434]; —[appendix, with half-title], pp. [435]–477; —[imprint], p. [478]; —[1 blank leaf], [2H 8].

PLATES: 6 portraits, after Lightfoot; and 21 etchings, signed by Cruikshank; all as called for in the list of illustrations.

CONDITION: Size of leaf, 8$\frac{9}{16}$ × 5$\frac{1}{2}$ inches. Bound in half red crushed levant morocco gilt top, other edges uncut; by Bradstreet.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 63, No. 227; Marchmont, *The Three Cruikshanks* (1897), p. 87, No. 339; Reid, *Descriptive Catalogue*, 1 (1871): 173, Nos. 2324–2343; 275, No. 4179; 330, No. 4987.

This work was first published in fifteen parts, with a woodcut design by Cruikshank on the wrappers. It went into a Sixth Edition in 1864.

Cruikshank's work is in general characterized by its humor and drollery, but, like Hood, he "deals frequently with that most forcible of all tragedy, that which is incidental to ordinary life. Of the different combinations in which this tone of seriousness is introduced, some of the etchings in Ainsworth's books, in 'Oliver Twist,' and in Maxwell's 'Irish Rebellion,' and many of the temperance prints, will give examples. Occasionally the effect may be marred by a tendency to exaggerate expression; at other times it is heightened by all the *eironeia* which the contrast of grotesque squalor can impart."

Maxwell, the writer of this history, which is one of his best efforts, was a voluminous novelist and a contributor to *Bentley's Miscellany* and the *Dublin University Magazine*. He it was who first suggested the military novel, his *Stories of Waterloo*, his first acknowledged work, opening a path which he pursued with much success, and in which a host of imitators followed him. The etchings in this work depict some of the most revolting cruelties of the rebellion. Other editions appeared in 1852 and 1864.

HISTORY

OF THE

IRISH REBELLION IN 1798;

WITH

MEMOIRS OF THE UNION,

AND

EMMETT'S INSURRECTION IN 1803.

BY

W. H. MAXWELL, Esq.,

Author of "The Life of the Duke of Wellington," &c. &c.

"Take heed
How you awake the sleeping sword of war;
We charge you, in the name of God, take heed!
For never two such kingdoms did contend,
Without much fall of blood."

SHAKSPEARE.

LONDON:
BAILY, BROTHERS, CORNHILL.

1845.

No. 288. TITLE-PAGE OF MAXWELL'S HISTORY OF THE IRISH REBELLION IN 1798; 1ST EDITION; 1845.

CRUIKSHANK, GEORGE, *illustrator.* **Basile, Giovanni Battista,** *Count of Torone.*

THE PENTAMERONE. LONDON, *David Bogue, and J. Cundall,* 1848. [289]

Small quarto. First Edition.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; [A] to Z, 2A, 2B, 2C, each 8 leaves; 2D, 2 leaves; total 212 leaves.

COLLATION BY PAGINATION: [half-title], recto of first leaf;—[blank], verso of first leaf;—[title] | THE | PENTAMERONE, | OR | THE STORY OF STORIES, | FUN FOR THE LITTLE ONES. | BY | GIAMBATTISTA BASILE. | TRANSLATED FROM THE NEAPOLITAN BY | JOHN EDWARD TAYLOR. | WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK. | LONDON: | DAVID BOGUE, 86 FLEET STREET: | AND J. CUNDALL, OLD BOND STREET. | M.DCCC.XLVIII. |, p. [i.];—[imprint], p. [ii.];—[contents, list of illustrations, and preface], pp. [iii.]–xvi.;—[text and notes], pp. [1]–404.

PLATES: 6 plates; the first, the frontispiece, containing two subjects; the second, two; the third, four; the fourth, only one; the fifth, four; and the sixth, six subjects; all designed, etched, and signed by Cruikshank; as called for in the list of illustrations.

CONDITION: Size of leaf, 6⅝ × 4⅞ inches. Bound in sprinkled calf, yellow edges; by Trow.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 66, No. 245; Marchmont, *The Three Cruikshanks* (1897), p. 18, No. 45; Reid, *Descriptive Catalogue,* 1 (1871): 179, Nos. 2430–2435; 331, No. 5004.

A Second Edition, in square crown octavo, was published in 1850 (not 1851 as stated by Reid), with the plates transferred to stone.

CRUIKSHANK, GEORGE, *illustrator.* **Mayhew, Henry** (*b.* 1812, *d.* 1887), *and* **Mayhew, Augustus Septimus** (*b.* 1826, *d.* 1875).

THE MAGIC OF KINDNESS. LONDON, *Darton and Co.,* [1848]. [290]

Foolscap octavo. Second Issue.

COLLATION BY SIGNATURES: [A], 4 leaves; B to T, each 8 leaves; U, 4 leaves; 4 leaves, without signature-marks; total 156 leaves.

COLLATION BY PAGINATION: [title] | THE | MAGIC OF KINDNESS; | OR, THE | Wondrous Story of the Good Huan. | BY | THE BROTHERS MAYHEW, | ILLUSTRATED BY | GEORGE CRUIKSHANK AND KENNY MEADOWS. | [quotation] | LONDON: | PUBLISHED FOR THE PROPRIETORS BY | DARTON AND CO., HOLBORN HILL. |, p. [i.];—[imprint], p. [ii.];—[dedication and preface], pp. [iii.]–viii.;—[text], pp. [1]–296;—[publishers' advertisements], pp. [i.]–[viii.].

PLATES: Pictorial title-page, by Kenny Meadows; and 4 plates, drawn and etched by Cruikshank; facing the title-page and pp. 37, 49, and 290; also 26 head-pieces, 19 tail-pieces, and 26 engraved initial letters, by Kenny Meadows.

CONDITION: Size of leaf, 6⅝ × 4 inches. Bound in red cloth, gilt edges, with special designs on covers and back; by Weemys.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 67, No. 246; Marchmont, *The Three Cruikshanks* (1897), p. 88, No. 341; Reid, *Descriptive Catalogue*, 1 (1871): 179, 180, Nos. 2441–2444; 332, No. 5007.

This work was first issued in pictorial cloth, with uncut edges. It was afterwards issued with gilt edges, and with a very poor engraved title added, not by Cruikshank.

CRUIKSHANK, GEORGE, *illustrator.* Mayhew, Henry, *and* Mayhew, Augustus Septimus.

WHOM TO MARRY AND HOW TO GET MARRIED. LONDON, *David Bogue*, [1848]. [291]

Crown octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to M, each 8 leaves; N, 4 leaves; O to S, each 8 leaves; T, 4 leaves; total 140 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[publisher's advertisement], verso of [A]; —[title] | WHOM TO MARRY | AND | HOW TO GET MARRIED! | OR, | The Adventures of a Lady | IN SEARCH OF A GOOD HUSBAND. | [vignette] | EDITED BY THE BROTHERS MAYHEW. | Illustrated by George Cruikshank. | LONDON: DAVID BOGUE, 86, FLEET STREET. |, recto of [A 2]; —[blank], verso of [A 2]; —[dedication and list of plates], recto of [A 3] to verso of [A 4]; —[text], pp. [1]–271; —[blank], p. [272].

PLATES: 12 plates, designed, etched, and signed by Cruikshank, as called for in the list of plates; and a glyphograph on the title-page taken from title on wrappers, also by Cruikshank.

CONDITION: Size of leaf, 7⅛ × 4¹⁵⁄₁₆ inches. Bound from the original parts, in light polished calf, gilt top, other edges uncut; by Rivière. With wrappers and 1 advertising leaf, in all 13 leaves, bound in at the end. Published in 6 monthly parts, from November, 1847, to April, 1848, in pink wrappers, at one shilling each, with pictorial title designed by Cruikshank: | WHOM TO MARRY | AND | HOW TO GET MARRIED. | BY | ONE WHO HAS REFUSED "TWENTY EXCELLENT | OFFERS" AT LEAST. | *Illustrated by George Cruikshank.* | [vignette] | D. BOGUE 86 FLEET STREET | T. C. Savill, Printer,] [4, Chandos Street. |.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 66, No. 244; Marchmont, *The Three Cruikshanks* (1897), p. 88, No. 344; Reid, *Descriptive Catalogue*, 1 (1871): 188, Nos. 2582–2593; 331, No. 5001.

Whom to Marry was first issued in parts, and afterward in cloth. Another edition was published in 1854.

Henry Mayhew was associated with Gilbert à Beckett in *Figaro in London*, a weekly periodical from 1831 to 1839, and later was one of the originators of *Punch*, its successor. He collaborated with his brother Augustus in several works of fiction. He is, however, better known as the originator of philanthropic journalism, taking the poor of London as his subject. Augustus Mayhew was a joint author with Henry Sutherland Edwards in several dramatic pieces and was the editor of Cruikshank's *Comic Almanack* from 1848 to 1850.

CRUIKSHANK, GEORGE, *illustrator.* **Mayhew, Horace.** (*b.* 1816, *d.* 1872.)

THE TOOTH-ACHE. [LONDON], *D. Bogue,* [1849]. [292]

Sixteenmo.

A long folding sheet with 43 numbered and colored illustrations by Cruikshank; with front and back covers of the original case, the front with title: | THE TOOTH-ACHE. | IMAGINED BY | HORACE MAYHEW | [vignette, entitled | *The Origin of the Tooth-Ache* |] | And Realized by | GEORGE CRUIKSHANK | To be Had of | D. BOGUE. 86 Fleet Str | And all Booksellers. | ; the back with design, also by Cruikshank, and inscription: | The End of the Toothache | "All 's well that ends well" | PRICE 1/6 Plain, 3/- Colored | .

CONDITION: Size of leaf, 4 15/16 × 3⅜ inches; of folding sheet, 4 15/16 × 81¼ inches, exclusive of wrappers, attached to ends. Bound in red crushed levant morocco; by Ringer.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 68, No. 252; Marchmont, *The Three Cruikshanks* (1897), p. 88, No. 343; Reid, *Descriptive Catalogue,* 1 (1871): 185, Nos. 2500–2524; 332, No. 5013.

CRUIKSHANK, GEORGE, *illustrator.* **Reach, Angus Bethune.** (*b.* 1821, *d.* 1856.)

CLEMENT LORIMER. LONDON, *David Bogue,* 1849. [293]

Crown octavo.

COLLATION BY SIGNATURES: [A], 4 leaves; B to S, each 8 leaves; T, 4 leaves; total 144 leaves.

COLLATION BY PAGINATION: [title] | CLEMENT LORIMER; | OR, | The Book with the Iron Clasps. | *A ROMANCE.* | BY | ANGUS B. REACH. | ILLUSTRATED BY GEORGE CRUIKSHANK. | LONDON: | DAVID BOGUE, FLEET STREET. | MDCCCXLIX. |, p. [i.]; —[imprint], p. [ii.]; —[dedication, contents, and list of plates], pp. [iii.]–[vii.]; —[blank], p. [viii.]; —[text], pp. [1]–280.

PLATES: 12 plates, designed, etched, and signed by Cruikshank, as called for in the list of plates.

CONDITION: Size of leaf, 7 9/16 × 4¾ inches. Bound in blue cloth, uncut edges.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 67, No. 249; Marchmont, *The Three Cruikshanks* (1897), p. 102, No. 407; Reid, *Descriptive Catalogue,* 1 (1871): 182, Nos. 2487–2498; 279, No. 4259; 332, No. 5010.

This work was first issued in six parts, in blue wrappers, on which is a woodcut by Cruikshank, with his initials; the subject a skeleton hand writing in an open book encircled by an endless serpent with his tail in his mouth; this design does not appear in the book. It was also published complete in book form with emblematic designs in gilt on the front cover and back, as in the copy here described.

Angus Bethune Reach, a successful journalist, contributed to numerous newspapers and magazines. George Augustus Sala wrote of him: "He was one of the most laborious and prolific writers I have ever met with. It was no uncommon thing for him to work sixteen hours a day."

CRUIKSHANK, GEORGE, *illustrator.* Mayhew, Henry.

THE WORLD'S SHOW. 1851: OR, THE ADVENTURES OF MR. AND MRS. SANDBOYS AND FAMILY. LONDON, *David Bogue*, [1851]. [294]

Octavo.

COLLATION BY SIGNATURES: [A], 2 leaves; B, C, D, each 8 leaves; E, 7 leaves; F to K, each 8 leaves; L, 4 leaves; M, 8 leaves; N, 6 leaves; O, 8 leaves; P, 6 leaves; Q, R, each 8 leaves; S, 2 leaves; total 123 leaves. Leaf N 6 is an advertising leaf.

COLLATION BY PAGINATION: [pictorial title] | THE | WORLD'S | SHOW. | 1851: | OR, | THE ADVENTURES | OF | Mr AND Mrs | SANDBOYS | AND FAMILY, | WHO CAME UP TO | LONDON | TO "ENJOY THEMSELVES," | AND TO SEE THE | GREAT | EXHIBITION | BY HENRY MAYHEW, AND | GEORGE CRUIKSHANK. | LONDON: DAVID BOGUE, 86, FLEET STREET. |, recto of [A]; —[blank], verso of [A]; —[list of illustrations], recto of [A 2]; —[blank], verso of [A 2]; —[text], pp. [1]–242. The numbers 63 and 64 are omitted in the pagination.

PLATES: 9 plates, designed and etched by Cruikshank, as called for in the list of illustrations; 8 are folding plates, one to each number, except Part I., which has two.

CONDITION: Size of leaf, 8 13/16 × 5 11/16 inches. In the 8 monthly numbered parts, as originally published, at one shilling each, from February to October, 1851, in green wrappers, with title as above, except imprint, to which is added: | JOHN MENZIES, PRINCES STREET, EDINBURGH.—JAMES M'GLASHAN, D'OLIER STREET, DUBLIN. |. With wrappers and advertising pages on white paper, in all 35 leaves, as follows: Parts I. to VIII. having 2, 10, 3, 7, 6, 3, 2, and 2 leaves respectively. Autographs have been cut from the upper margins of front covers of parts II., VII., and VIII.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 68, No. 254; Marchmont, *The Three Cruikshanks* (1897), p. 89, No. 346; Reid, *Descriptive Catalogue*, I (1871): 185, Nos. 2532–2541; 279, No. 4265; 332, No. 5016; 345, Nos. 5166, 5167.

This work was first published in eight parts, in green wrappers, numbered "PART I. FEBRUARY", etc., to "PART VIII. OCTOBER," and afterward published in volume form, in blue cloth, uncut edges, with gilt design on the back.

It was shortly after reissued with another publisher's name and in a different colored cloth. Three editions were published in 1851, and a fourth, with title altered, in 1852.

CRUIKSHANK, GEORGE.

THE BETTING-BOOK. LONDON, *W. & F. G. Cash*, 1852. [295]

Post octavo.

COLLATION BY SIGNATURES: [A], 4 leaves; B, 12 leaves; total 16 numbered leaves.

COLLATION BY PAGINATION: [title] | THE | BETTING-BOOK. | BY | GEORGE CRUIKSHANK. | WITH CUTS. | [vignette] | LONDON: | W. &. F. G. CASH, 5,

BISHOPSGATE STREET WITHOUT;|[SUCCESSORS TO CHARLES GILPIN.]| AND SOLD BY W. TWEEDIE, 337, STRAND; | GEORGE GALLIE, GLASGOW; | AND ALL BOOKSELLERS. | 1852. |, p. [1];—[blank], p. [2];—[text], pp. [3]–31;—[publishers' advertisement], p. [32].

ILLUSTRATIONS: 4 woodcuts, signed by Cruikshank; on title-page and pp. 25, 30, and 31; also a diagram on p. [3].

CONDITION: Size of leaf, 8 1/16 × 5 1/8 inches. Bound in light polished calf, gilt top.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 110, No. 537; Marchmont, *The Three Cruikshanks* (1897), p. 43, No. 152; Reid, *Descriptive Catalogue*, 1 (1871): 279, Nos. 4266–4270; 333, No. 5021.

CRUIKSHANK, GEORGE.

GEORGE CRUIKSHANK'S FAIRY LIBRARY. LONDON, [1853–1864]. 4 numbers, small quarto, viz.: [296]

No. 1. FIRST ISSUE. [1853.]

Hop-O'My-Thumb and The Seven-League Boots. LONDON, *David Bogue*, [1853].

COLLATION BY SIGNATURES: 16 leaves, without signature-marks, except p. 7, which is marked A 2.

COLLATION BY PAGINATION: [blank], recto of first leaf;—[list of illustrations], verso of first leaf;—[title]| George Cruikshank's Fairy Library. | HOP-O' MY-THUMB | AND | THE SEVEN-LEAGUE BOOTS. | EDITED AND ILLUSTRATED | WITH SIX ETCHINGS | BY | GEORGE CRUIKSHANK. | LONDON: | DAVID BOGUE, 86 FLEET STREET. |, p. [1];—[imprint], p. [2];—[text], pp. [3]–30.

PLATES: Frontispiece (colored) in two compartments, and 5 colored etchings, the fourth in three compartments, drawn, etched, and signed by Cruikshank, as called for in the list of illustrations.

CONDITION: Size of leaf, 6 15/16 × 5 1/4 inches. In the original green paper wrappers, the front with pictorial title designed by Cruikshank, as reproduced (*See* No. 296); the back, as follows: | *Preparing for Publication,* | JACK AND THE BEAN-STALK. | EDITED | AND | ILLUSTRATED | BY | GEORGE CRUIKSHANK. |. With white fly-leaves pasted to the insides of the wrappers.

No. 2. SECOND ISSUE. [1854.]

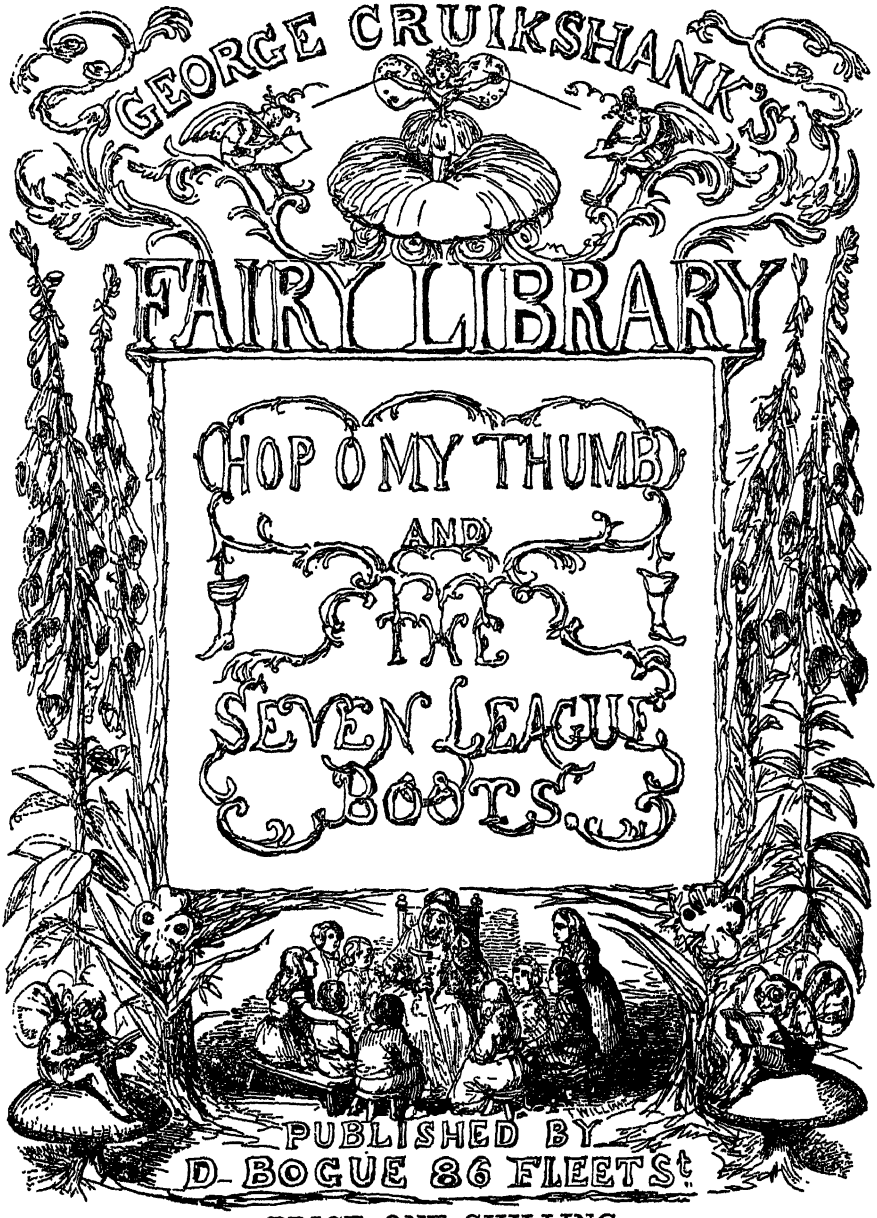
The History of Jack & the Bean-stalk. LONDON, *David Bogue*, [1854].

COLLATION BY SIGNATURES: 16 numbered leaves, without signature-marks, except p. 9, which is marked A 2.

COLLATION BY PAGINATION: [title]| George Cruikshank's Fairy Library. | THE HISTORY | OF | JACK & THE BEAN-STALK | EDITED AND ILLUSTRATED | WITH SIX ETCHINGS | BY | GEORGE CRUIKSHANK. | LONDON: | DAVID BOGUE, 86 FLEET STREET. |, p. [1];—[imprint], p. [2];—[list of illustrations], p. [3];—[blank], p. [4];—[text], pp. [5]–32.

PLATES: Two sets of 6 plates (the second plate in three compartments), colored and uncolored, drawn, etched, and signed by Cruikshank, as called for in the list of illustrations.

CONDITION: Size of leaf, 6 15/16 × 5 1/8 inches. Bound in half red crushed levant morocco, gilt top; by Bradstreet. With



PRICE ONE SHILLING.

No. 296. Title on Wrapper of George Cruikshank's Fairy Library, No. 1; 1st Issue; 1853.

the original green paper wrappers bound in, the front with the same design as No. 1, except the distinctive title, which reads: | JACK | AND THE | BEAN STALK |; and the advertisement on the back, as follows: | GEORGE CRUIKSHANK'S FAIRY LIBRARY. | I. | HOP O' MY THUMB AND THE SEVEN | LEAGUE BOOTS. | III. | CINDERELLA AND THE GLASS SLIPPER. | EDITED AND ILLUSTRATED | BY | GEORGE CRUIKSHANK. | *Price One Shilling each.* |.

This is the Second Issue, but in this copy | Jack, climbing the Bean Stalk. | is placed as the frontispiece.

No. 3. [1854.]

Cinderella and the Glass Slipper. LONDON, *David Bogue*, [1854].

COLLATION BY SIGNATURES: 16 numbered leaves, without signature-marks, except p. 9, which is marked A 2.

COLLATION BY PAGINATION: [blank], p. [1]; —[list of illustrations], p. [2]; —[title] | George Cruikshank's Fairy Library. | CINDERELLA | AND THE GLASS SLIPPER. | EDITED AND ILLUSTRATED | WITH TEN SUBJECTS, DESIGNED AND ETCHED ON STEEL, | BY | GEORGE CRUIKSHANK. | LONDON: | DAVID BOGUE, 86 FLEET STREET. |, p. [3]; —[imprint], p. [4]; —[text], pp. [5]–27; —[blank], p. [28]; —| TO THE PUBLIC. | [with reference to Mrs. Harriet Beecher Stowe and also to Dickens's article, "Frauds on the Fairies"], pp. [29]–31; —[blank], p. [32].

PLATES: 10 subjects on 6 plates, drawn, etched, and signed by Cruikshank, as called for in the list of illustrations.

CONDITION: Size of leaf, 6 15/16 × 5 5/16 inches. In the original green paper wrappers, the front with the same design as No. 1, except the distinctive title, which reads: | CINDERELLA | AND | THE GLASS SLIPPER. |; and the advertisement on the back, as follows: | GEORGE CRUIKSHANK'S FAIRY LIBRARY. | I. | HOP O' MY THUMB AND THE SEVEN | LEAGUE BOOTS. | II. | JACK AND THE BEANSTALK. | EDITED AND ILLUSTRATED | BY | GEORGE CRUIKSHANK. | *Price One Shilling each.* |. With white fly-leaves pasted to the insides of the wrappers.

No. 4. [1864.]

Puss in Boots. LONDON, *Routledge, Warne, and Routledge; F. Arnold*, [1864].

COLLATION BY SIGNATURES: 20 numbered leaves, without signature-marks, except p. 17, which is marked B 2.

COLLATION BY PAGINATION: [title] | George Cruikshank's Fairy Library. | PUSS IN BOOTS. | EDITED AND ILLUSTRATED | WITH ETCHINGS ON STEEL | BY | GEORGE CRUIKSHANK. | LONDON: | ROUTLEDGE, WARNE, AND ROUTLEDGE, | BROADWAY, LUDGATE HILL; | F. ARNOLD, 86, FLEET STREET. |, p. [1]; —[imprint], p. [2]; —[text], pp. [3]–27; —| AN ADDRESS TO LITTLE BOYS AND GIRLS. |, pp. 28–30; —| TO PARENTS, GUARDIANS, AND ALL PERSONS | INTRUSTED WITH THE CARE OF CHILDREN. |, pp. 30–40.

PLATES: Frontispiece and 10 subjects on 5 plates, in 12 compartments; in two states, colored and uncolored; drawn, etched, and signed by Cruikshank, as follows:

| PUSS IN BOOTS. |; and | *Tom Puss, consoling his Master, and asking for a Pair of Boots, & a suit of Clothes.* |; facing the title-page.

[1] | *Tom Puss catching a Rabbit — in the Rabbit Warren.* |; and | *Tom Puss presenting a Rabbit to the King — in the Royal Palace.* |; facing p. 9.

[2] | *Tom Puss telling the King that his*

Master — the Marquess of Carabas, is in the River! | ; and | *Tom Puſs, after his Master is dreſsed, introduces him to the King — as the Marqueſs of Carabas!* | ; facing p. 12.

[3] | *Tom Puſs commands the Reapers to tell the King that* | *All the fields belong to the most Noble, the Marquess of Carabas.* | ; facing p. 13.

[4] | *The Ogre turns himself into an Elephant! — Tom Puſs pretends to be frightened.* | ; and | *The Ogre turns himself into a Lion! Tom Puſs, is still more frightened & asks the Ogre to change into a Mouse.* | ; and | *The Ogre turns himself into a Mouse — Tom Puſs springs upon him & kills him!* | ; facing p. 15.

[5] | *Tom Puſs receiving the King — the Princeſs & his Master at the Castle.* | ; and | *The Wedding Feast — and Tom Puſs making a Speech!* | ; facing p. 27.

CONDITION : Size of leaf, 7⅛ × 5¼ inches. Bound in half red crushed levant morocco, gilt top; by Bradstreet. With the original green paper wrappers bound in, the front with the same design as No. 1, with lettering: | PRICE ONE SHILLING. | GEORGE CRUIKSHANK'S | FAIRY LIBRARY | PUSS | IN | BOOTS. | PUBLISHED BY | GEORGE ROUTLEDGE AND SONS, | THE BROADWAY, LUDGATE; | AND | F. ARNOLD, 86, FLEET STREET. | ; with note | TO THE PUBLIC. | on the inside of the front cover; | THE TRANSLATIONS. | , etc., inside of the back wrapper; and publishers' advertisement of Cruikshank's works on the outside of the back cover.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 70, No. 263; Marchmont, *The Three Cruikshanks* (1897), p. 42, No. 149; Reid, *Descriptive Catalogue*, 1 (1871): 187, Nos. 2564–2581; 192, Nos. 2638–2643; 285, No. 4387; 333, No. 5032; 336, No. 5066.

"In the first issues of these four books there are no separate blank fly leaves. In the first three the white fly leaves are pasted against the green backs.

"The first states of any of these books are very difficult to procure, especially of Jack and the Bean Stalk and of Puss in Boots. Cinderella is also very scarce."

CRUIKSHANK, GEORGE.

GEORGE CRUIKSHANK'S MAGAZINE. LONDON, *D. Bogue*, 1854. [297]

Octavo.

COLLATION BY SIGNATURES : B, C, each 8 leaves; D, 4 leaves; E, F, each 8 leaves; G, 4 leaves; total 40 numbered leaves.

COLLATION BY PAGINATION : [introduction] | To Our Readers. | , p. [1]; — [text in numerous parts, the first with heading] | HEADS | OF | THE COMET'S TAIL. | [2 lines] | , pp. [2]–80.

PLATES : No. 1 : Folding etching, | *Paſsing Events, or The Tail of the Comet of 1853* | , as frontispiece; another, | *Tobacco Leaves № 1.* | , transferred on stone, facing p. 32; a glyphograph, | *The Provocations of Miſs Polly C—* | , facing p. 16; and three woodcuts in the text, on pp. 7, 12, and 40.

No. 2 : Folding etching, | ELEPHANTINE PERFORMANCES | , transferred on stone, facing p. 41; folding glyphograph, | *Trying to Cure a Bear of a sore head* | , facing p. 72; and four woodcuts in the text, on pp. 72, 73, 74, and 80.

All the illustrations in both numbers are by Cruikshank.

CONDITION : Size of leaf, 8⅝ × 5⅝ inches. Bound from the original parts, in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet. With wrappers and advertising pages, in all 16

leaves, bound in at the end, viz. : No. 1, 8 numbered advertising pages; No. 2, 16 unnumbered advertising pages. Published in monthly parts, January and February, 1854, in yellow wrappers, at one shilling each, with pictorial title designed by Cruikshank : | GEORGE | CRUIKSHANK'S | MAGAZINE | EDITED | BY | FRANK E. SMEDLEY | (Frank Fairlegh) | LONDON. | D. BOGUE, 86, FLEET STREET. | MDCCCLIV. | .

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 71, No. 264; Marchmont, *The Three Cruikshanks* (1897), p. 43, No. 154; Reid, *Descriptive Catalogue*, 1 (1871) : 187, Nos. 2561–2563; 198, Nos. 2725, 2726; 282, Nos. 4320–4327; 333, No. 5024.

Only two numbers of the *Magazine* were published, each in a yellow wrapper with a spirited woodcut by Cruikshank. They contain contributions by Cuthbert Bede (Rev. E. Bradley), the author of *Verdant Green*, and other well known works.

The folding plate of "The Comet" in No. 1 was afterward published separately.

CRUIKSHANK, GEORGE, *illustrator.* Brough, Robert Barnabas. (*b.* 1828, *d.* 1860.)

THE LIFE OF SIR JOHN FALSTAFF. LONDON, *Longman, Brown, Green, Longmans, and Roberts*, 1858. [298]

Royal octavo. First Edition.

COLLATION BY SIGNATURES : [A], 8 leaves (the first blank and genuine); a, 2 leaves; B to R, alternately 8 and 2 leaves each; S, T, each 8 leaves; U, 2 leaves; total 108 numbered leaves. Leaf L 2 has a signature-mark.

COLLATION BY PAGINATION : [1 blank leaf], pp. [i.]–[ii.]; —[half-title], p. [iii.]; —[imprint], p. [iv.]; —[title, as reproduced; *See* No. 298], p. [v.]; —[blank], p. [vi.]; —[woodcut, same as that on the wrappers], p. [vii.]; —[blank], p. [viii.]; —[dedication], p. [ix.]; —[blank], p. [x.]; —[preface, contents, and list of plates], pp. [xi.]–xx.; —[text], pp. [1]–196.

PLATES : 20 etchings, drawn, etched, and signed by Cruikshank, as called for in the list of plates; and a full-page woodcut, the same as that on the wrappers, also by Cruikshank, on p. [vii.].

CONDITION : Size of leaf, 9 15/16 × 6 11/16 inches. Bound from the original parts, in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet. Published in 10 monthly parts, from 1857 to 1858, in light brown wrappers, at one shilling each, with title: | THE LIFE | OF | SIR JOHN FALSTAFF. | ILLUSTRATED BY GEORGE CRUIKSHANK. | WITH A BIOGRAPHY OF THE KNIGHT, FROM AUTHENTIC SOURCES, | BY | ROBERT B. BROUGH, ESQ. | [woodcut, signed by Cruikshank] | [3 lines] | LONDON: LONGMAN, BROWN, GREEN, LONGMANS, AND ROBERTS. | 1857. | PRINTED BY SPOTTISWOODE AND CO., NEW-STREET SQUARE, LONDON. |. The binder has placed the woodcut (p. [vii.]) in front of and facing p. [1].

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 72, No. 275; Marchmont, *The Three Cruikshanks* (1897), p. 25, No. 71; Reid, *Descriptive Catalogue*, 1 (1871) : 190, Nos. 2609–2628; 286, No. 4408; 334, No. 5045.

THE

LIFE

OF

SIR JOHN FALSTAFF.

ILLUSTRATED BY

GEORGE CRUIKSHANK.

WITH

A BIOGRAPHY OF THE KNIGHT FROM AUTHENTIC SOURCES

BY

ROBERT B. BROUGH.

LONDON:

LONGMAN, BROWN, GREEN, LONGMANS, AND ROBERTS.

1858.

No. 298. TITLE-PAGE OF BROUGH'S LIFE OF SIR JOHN FALSTAFF; 1ST EDITION; 1858.

This work was also issued in book form in 1858 in pictorial cloth binding. Very few copies of the cloth edition contain the full-page woodcut that appeared on the monthly wrappers; when repeated it lacks the inscription used on the covers. The etchings to illustrate this work, but without the woodcut, were also issued separately on large paper.

The writer is said to have practised as a portrait painter in Manchester. He wrote, either alone or in conjunction with his brother, William Brough, a series of burlesques and plays that met with some success in the London theatres.

CRUIKSHANK, GEORGE, *illustrator.*

STENELAUS AND AMYLDA. LONDON, *Griffith and Farran*, 1858. [299]

Duodecimo.

COLLATION BY SIGNATURES: [A] to D, each 4 leaves; total 16 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [1];—[blank], p. [2];—[title] | Stenelaus and Amylda; | A CHRISTMAS LEGEND. | FOR CHILDREN OF A LARGER GROWTH. | ILLUSTRATED | BY GEORGE CRUIKSHANK. | [printer's device] | LONDON: | GRIFFITH AND FARRAN, | CORNER OF ST. PAUL'S CHURCHYARD. | 1858. |, p [3];—[blank], p. [4];—[text], pp. [5]–32.

ILLUSTRATIONS: 3 woodcuts, signed by Cruikshank, on pp. [5], 13, and 31.

CONDITION: Size of leaf, 6¾ × 4⅛ inches. Bound in half brown morocco, gilt top. With the original stiff green paper wrappers bound in, with title exactly like the title-page but with the woodcut repeated from p. [5] on the front wrapper, and with publishers' advertisement on the back.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 73, No. 278; Marchmont, *The Three Cruikshanks* (1897), p. 112, No. 454; Reid, *Descriptive Catalogue*, 1 (1871): 286, Nos. 4401–4403; 335, No. 5048.

CRUIKSHANK, GEORGE, *illustrator.* Costello, Dudley. (*b.* 1803, *d.* 1865.)

HOLIDAYS WITH HOBGOBLINS. LONDON, *John Camden Hotten*, 1861. [300]

Foolscap octavo.

COLLATION BY SIGNATURES: [A], 2 leaves; B to X, each 8 leaves; Y, 6 leaves; total 168 leaves.

COLLATION BY PAGINATION: [title] | HOLIDAYS WITH | HOBGOBLINS: | AND | TALK OF STRANGE THINGS. | BY | DUDLEY COSTELLO. | [quotation, 3 lines] | With Illustrations by George Cruikshank. | LONDON: | JOHN CAMDEN HOTTEN, PICCADILLY. | 1861. |, recto of [A];—[imprint], verso of [A];—[contents], recto of [A 2];—[blank], verso of [A 2];—[text in numerous parts, the first with heading] | Shaving a Ghost. |, pp. [1]–332.

PLATES: Etched frontispiece and 3 plates, the latter from *The Comic Almanack* and facing pp. 66, 179, and 223.

CONDITION: Size of leaf, 6⅝ × 4⅜₁₆ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Rivière.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 74, No. 286; Marchmont, *The Three Cruikshanks* (1897), p. 37, No. 128; Reid, *Descriptive Catalogue*, 1 (1871): 192, No. 2636; 335, No. 5057.

Only the frontispiece was specially etched for this book; the three plates had previously appeared in different numbers of *The Comic Almanack*—in that for 1852, p. 8; that for 1838, p. 43; and that for 1841, p. 7. They appear here, however, with different inscriptions.

CRUIKSHANK, GEORGE, *illustrator.* Lowell, James Russell. (*b.* 1819, *d.* 1891.)

THE CHOICEST HUMOROUS POETRY OF THE AGE. THE BIGLOW PAPERS. LONDON, *John Camden Hotten*, 1861. [301]

Foolscap octavo. Second English Edition.

COLLATION BY SIGNATURES: A to O, each 8 leaves; total 112 leaves.

COLLATION BY PAGINATION: [title] | THE CHOICEST HUMOROUS POETRY OF THE AGE. | THE | BIGLOW PAPERS: | BY | JAMES RUSSELL LOWELL. | WITH ADDITIONAL NOTES, AN ENLARGED GLOSSARY, | AND | Coloured Illustrations by George Cruikshank. | SECOND ENGLISH EDITION. | London: | JOHN CAMDEN HOTTEN, PICCADILLY. | 1861. |, p. [i.];—[imprint], p. [ii.];—[preface to the First English Edition], pp. [iii.]–viii.;—[title] | *MELIBŒUS-HIPPONAX.* | THE | Biglow Papers, | EDITED, | WITH AN INTRODUCTION, NOTES, GLOSSARY, | AND COPIOUS INDEX, | BY | HOMER WILBUR, A.M., | [3 lines] | [quotations] | FOURTH EDITION. | BOSTON: | LONDON: REPRINTED BY JOHN CAMDEN HOTTEN, | PICCADILLY. | 1861. |, p. [ix.];—[blank], p. [x.];—[note to title-page of original edition], pp. [xi.]–xiv.;—[contents], pp. [xv.]–xvi.;—[introduction and text], pp. [1]–161;—[blank], p. [162];—[glossary, index, and press notices], pp. [163]–200;—[publishers' advertisements], pp. [i.]–[viii.]. A printed slip, of 6 lines, relative to the illustrations, is tipped in after the title-page.

PLATES: 3 colored plates, designed, etched, and signed by Cruikshank; facing the title-page and pp. 42 and 126. The frontispiece was designed for this volume; the other two plates are reprints.

CONDITION: Size of leaf, 6¹¹⁄₁₆ × 4⅜ inches. Bound in cherry-colored polished calf, gilt top, other edges uncut; by Tout.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 73, No. 280; Marchmont, *The Three Cruikshanks* (1897), p. 83, No. 323; Reid, *Descriptive Catalogue*, 1 (1871): 191, No. 2632; 335, No. 5051.

The First Edition, illustrated by Cruikshank, was published in 1859; but the best edition is the one here described. The etched frontispiece is sometimes uncolored.

Tipped in before the preface is a printed slip, as follows: "*** The frontispiece was designed and etched expressly for this work by George Cruikshank, Esq. The

other illustrations were drawn by that inimitable artist some years ago, but will be found admirably adapted to illustrate our subject. So full are they of humour and spirit, that it is believed no apology will be necessary for their insertion here."

CRUIKSHANK, GEORGE, *illustrator.*

THE OYSTER. London, *Trübner & Co.*, 1861. [302]

Pott octavo.

Collation by Signatures: [A], 4 leaves (the first blank and lacking); B to G, each 8 leaves; total 52 numbered leaves.

Collation by Pagination: [1 blank leaf], pp. [i.]–[ii.];—[title] | THE OYSTER; | WHERE, HOW, AND WHEN | TO | FIND, BREED, COOK, | AND | EAT IT. | [vignette] | LONDON: | TRÜBNER & CO., 60, PATERNOSTER ROW. | MDCCCLXI. |, p. [iii.];—[imprint], p. [iv.];—[contents], pp. [v.]–viii.;—[text], pp. [9]–96;—[publishers' advertisements], pp. [1]–[8].

Plate: 1 full-page woodcut, facing the title-page; also a vignette on the title-page, a small woodcut on p. [9], and an illustrative woodcut on p. 30; all but the last by Cruikshank.

Condition: Size of leaf, 6⅝ × 4 1/16 inches. Bound in half maroon morocco, gilt top.

References.

Douglas, *Works of George Cruikshank* (1903), p. 74, No. 287; Marchmont, *The Three Cruikshanks* (1897), p. 95, No. 378; Reid, *Descriptive Catalogue*, 1 (1871): 288, Nos. 4439–4441; 335, No. 5058.

CRUIKSHANK, GEORGE.

A DISCOVERY CONCERNING GHOSTS. London, *Frederick Arnold*, 1863. [303]

Royal octavo.

Collation by Signatures: B, C, D, each 8 leaves; total 24 numbered leaves.

Collation by Pagination: [text, with heading] | A DISCOVERY CONCERNING GHOSTS. |, pp. [1]–48.

Illustrations: 8 woodcuts and a glyphograph in the text, drawn and signed by Cruikshank, on pp. [1], 7, 9, 11, 13, 17, 24, 26, and 28.

Condition: Size of leaf, 9 9/16 × 6⅛ inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet. With the original blue paper wrappers bound in, the front with title: | A | DISCOVERY | CONCERNING | GHOSTS; | WITH A RAP AT THE "SPIRIT-RAPPERS." | BY | GEORGE CRUIKSHANK. | Illustrated with Cuts. | DEDICATED TO THE "GHOST CLUB." | LONDON: | PUBLISHED BY FREDERICK ARNOLD, 86, FLEET STREET, | AND SOLD BY ALL BOOKSELLERS. | 1863. | HARRILD, Printer, LONDON. | ONE SHILLING. |; the back with publisher's advertisement on the verso of the leaf, and | NOTICE TO THE RAPPING SPIRITS | AND | THEIR MEDIUMS. | on the recto.

References.

Douglas, *Works of George Cruikshank* (1903), p. 111, No. 543; Marchmont, *The Three Cruikshanks* (1897), p. 45, No. 161; Reid, *Descriptive Catalogue*, 1 (1871): 198, No. 2729; 336, No. 5062; 346, Nos. 5173–5180.

CRUIKSHANK, GEORGE, *illustrator.* Hunt, Robert. (*b.* 1807, *d.* 1887.)

POPULAR ROMANCES OF THE WEST OF ENGLAND. London, *John Camden Hotten,* 1865. 2 vols., crown octavo, viz.: [304]

First Series.

Collation by Signatures: 2 leaves, without signature-marks; [*a*], 8 leaves (the first lacking); *b*, 4 leaves; A to U, each 8 leaves; total 174 leaves.

Collation by Pagination: [title] | POPULAR ROMANCES | OF THE | WEST OF ENGLAND; | OR, | The Drolls, Traditions, and Superstitions of | Old Cornwall. | COLLECTED AND EDITED BY | ROBERT HUNT, F.R.S. | [vignette] | FIRST SERIES. | LONDON: | JOHN CAMDEN HOTTEN, PICCADILLY. | 1865. | [*Right of Translation is reserved.*] |, recto of first leaf; —[quotation and imprint], verso of first leaf; —[letter from Cruikshank to the publisher], rector of second leaf; —[blank], verso of second leaf; —[1 leaf, probably title], pp. [i.]–[ii.]; —[contents and introduction], pp. [iii.]–xxiv.; —[half-title] | ROMANCES AND SUPERSTITIONS | OF THE | MYTHIC AGES. |, p. [1]; —| THE GIANTS. | [7 lines] |, p. [2]; —[text, with heading] | POPULAR ROMANCES | OF THE WEST OF ENGLAND. |, pp. [3]–299; —[blank], p. [300]; —[appendix, with half-title], pp. [301]–319; —[blank], p. [320].

Plate: 1 plate, designed, etched, signed, and dated by Cruikshank; facing the title-page; a vignette, also by Cruikshank, on the title-page; and a tail-piece on p. 319.

Second Series.

Collation by Signatures: 1 leaf, without signature-mark; [a], 4 leaves (the first lacking); A to S, each 8 leaves; T, 2 leaves; A, 12 leaves; [B], 4 leaves; total 167 leaves. Leaf A 5 is wrongly marked A 2.

Collation by Pagination: [title, same as in Vol. 1, except series-number and the vignette], recto of first leaf; —[quotation and imprint], verso of first leaf; —[1 leaf, probably title], pp. [i.]–[ii.]; —[contents], pp. [iii.]–viii.; —[half-title] | ROMANCES AND SUPERSTITIONS | OF | HISTORIC TIMES. |, p. [1]; —| THE SAINTS. | [4 lines] |, p. [2]; —[text, with heading] | POPULAR ROMANCES AND SUPERSTITIONS | OF THE WEST OF ENGLAND. |, pp. [3]–283; —[blank], p. [284]; —[appendix, with half-title], pp. [285]–292; —[publishers' advertisements], recto of A to verso of [B 4].

Plate: 1 plate, designed, etched, signed, and dated by Cruikshank; facing the title-page; a vignette, also by Cruikshank, on the title-page; and a tail-piece on p. 292.

Condition: Size of leaf, 7 1/16 × 4 7/8 inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

References.

Douglas, *Works of George Cruikshank* (1903), p. 74, No. 290; Marchmont, *The Three Cruikshanks* (1897), p. 75, No. 289; Reid, *Descriptive Catalogue,* 1 (1871): 192, Nos. 2645, 2646; 336, No. 5068.

In the advertising pages at the end of the second volume the publisher announces that "☞ A limited number of proofs, on *India paper,* have been struck off, price 7*s.* 6*d.* the two illustrations."

"Mr. George Cruikshank has supplied two wonderful pictures as illustrations to the work. One is a portrait of Giant Bolster, a personage 12 *miles high*. The perspective of this extraordinary figure is one of the most marvellous pieces of drawing that ever came from Cruikshank's magic pencil. The artist acknowledges that it is his most daring conception."

The plates are described by Reid, as follows:

"The Giant Bolster Striding from Beacon to Carn Brea. A Distance of Six Miles.

"The giant has just placed his right foot on Carn Brea through a passing cloud, the left leg and foot gradually diminishing in the distance towards Beacon, and the towering statue of the monster is also diminishing towards the same spot, allowing for the space between the eye of the observer and the monster's head."

"A Flight of Witches.

"A party of witches depart for Wales from the Logan stone. Ten rise from the sea, a ship sails on the left; the principal figure rides on a large black cat, and is satisfied with the safety of her seat."

CRUIKSHANK, GEORGE, *illustrator*. Hall, Samuel Carter. (*b.* 1800, *d.* 1889.)

THE TRIAL OF SIR JASPER. London, *Virtue & Co.*, [1874]. [305]

Crown octavo.

Collation by Signatures: [A] to E, each 8 leaves; total 40 leaves.

Collation by Pagination: [title] | the | TRIAL OF SIR JASPER, | a temperance tale, in verse. | By S. C. Hall, F.S.A., | . . . | [quotation] | [vignette] | [quotation] | London: | VIRTUE & CO., 26, IVY LANE, | paternoster row. |, recto of [A]; —[list of illustrators], verso of [A]; —[text, beginning] | COME into Court, before the Eternal God! |, pp. [1]–24; —[half-title] | LIST OF NEW BOOKS | lately issued by | VIRTUE & COMPANY. |, p. [25]; —[publishers' advertisements], pp. [26]–[28].

Illustrations: 25 full-page illustrations, drawn by E. M. Ward and others, including one by George Cruikshank (facing p. 6); engraved by Dalziel Brothers, and others; one plate facing each page of text. These illustrations, quasi-plates, are included in the signature-marks but not in the pagination.

Condition: Size of leaf, 7 1/16 × 4 3/4 inches. Bound in half blue morocco, gilt top. With the original blue paper wrappers, giving title and names of artists and engravers on front cover, bound in. Published at one shilling.

References.

Douglas, *Works of George Cruikshank* (1903), p. 240, No. 1840; Marchmont, *The Three Cruikshanks* (1897), p. 70, No. 267.

Samuel Carter Hall, though a most industrious literary man and editor of numerous annotated editions, produced few original works. He is best known for the encouragement he gave to British art. As editor of the *Art Union Journal* he did much to expose the trade in old masters, that periodical, as it was claimed, being the only journal in Europe that adequately represented the fine arts and arts of manufacture. He was intimate with most of the celebrities of his day.

Life in London;

OR THE

DAY AND NIGHT SCENES

OF

JERRY HAWTHORN, ESQ.

AND HIS ELEGANT FRIEND

CORINTHIAN TOM,

ACCOMPANIED BY

BOB LOGIC, THE OXONIAN,

IN THEIR

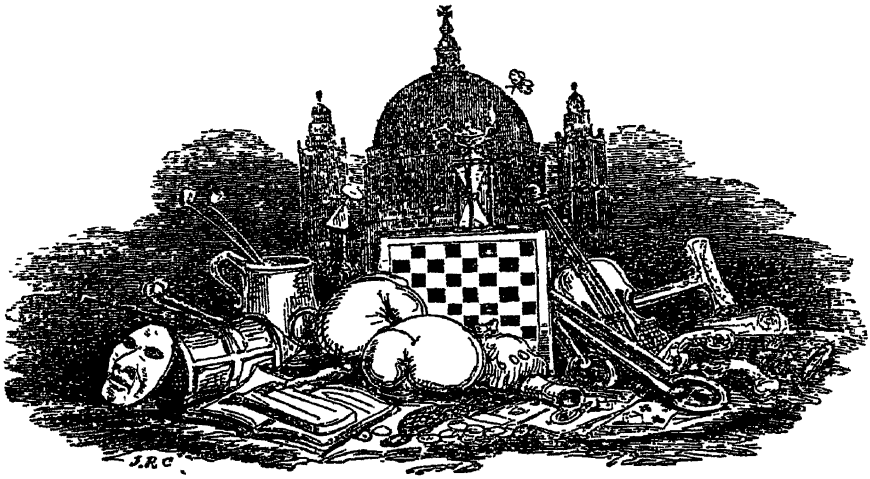
Rambles and Sprees through the Metropolis.

BY PIERCE EGAN,

Author of Walks through Bath, Sporting Anecdotes, Picture of the Fancy, Boxiana, &c.

DEDICATED TO HIS MOST GRACIOUS MAJESTY

KING GEORGE THE FOURTH.



EMBELLISHED WITH THIRTY-SIX SCENES FROM REAL LIFE,
DESIGNED AND ETCHED BY I. R. & G. CRUIKSHANK;
And enriched also with numerous original Designs on Wood, by the same Artists.

London:
PRINTED FOR SHERWOOD, NEELY, AND JONES,
PATERNOSTER-ROW.

1821.

No. 306. TITLE-PAGE OF EGAN'S LIFE IN LONDON; 1821.

CRUIKSHANK, GEORGE, *and* **ISAAC ROBERT** (*b.* 1789, *d.* 1856), *illustrators.* **Egan, Pierce.** (*b.* 1772, *d.* 1849.)

LIFE IN LONDON. LONDON, *for Sherwood, Neely, and Jones,* 1821. [306]

Royal octavo. Large-paper copy.

COLLATION BY SIGNATURES: [A] to Z, Aa, each 8 leaves; Bb, 4 leaves; total 196 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[imprint], p. [ii.];—[title, as reproduced; *See* No. 306], p. [iii.];—[blank], p. [iv.];—[dedication to George IV.], pp. [v.]–viii.;—[contents and list of illustrations], pp. [ix.]–[xvi.];—[text], pp. [1]–376.

PLATES: Frontispiece and 35 colored plates, all etchings, drawn and engraved by I. R. & G. Cruikshank (so signed), as called for in the list of illustrations; also 3 folding sheets of music, facing p. 118; and numerous woodcuts in the text, by I. R. & G. Cruikshank. The woodcut on p. 102 is by Bewick.

CONDITION: Size of leaf, 9 11/16 × 6 inches. Bound in tree calf, gilt top, other edges uncut; by Tout. With 12 leaves of the publishers' advertisements, as originally issued with the separate parts, bound in at the end. None of these have woodcuts by Cruikshank.

REFERENCES.

Douglas, *Works of George Cruikshank* (1903), p. 11, No. 41; also p. 263; Marchmont, *The Three Cruikshanks* (1897), p. 58, No. 213; Slater, *Early Editions* (1894), p. 117, No. 2; Reid, *Descriptive Catalogue,* 1 (1871) : 94, Nos. 1001–1023; 220, Nos. 3062–3084; 310, No. 4755; 340, Nos. 5102–5114; 344, No. 5156.

This work by Pierce Egan, the elder, a sporting journalist and historian of the prize-ring, on its first appearance took London by storm, and was provocative of innumerable plagiarisms and imitations. It originally appeared in twelve parts, the first dated October 2, 1820, the last July 15, 1821. It was afterward published in a single volume in octavo, in pictorial boards, a few copies being printed on large paper.

CRUIKSHANK, GEORGE, *and* **ISAAC ROBERT,** *illustrators.* **Collier, John,** *of Urmston,* commonly called TIM BOBBIN. (*b.* 1708, *d.* 1786.)

TIM BOBBIN'S LANCASHIRE DIALECT; AND POEMS. LONDON, *Orlando Hodgson,* 1833. [307]

Duodecimo. Second Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to H, each 12 leaves; I, 8 leaves; total 96 numbered leaves. Leaves D 5 and E 5 have no signature-marks; D 10 is wrongly marked F 2; and G 2 is G 3.

COLLATION BY PAGINATION: [title] | TIM BOBBIN'S | LANCASHIRE DIALECT; | AND | *POEMS.* | PLATES BY G. CRUIKSHANK. | RENDERED INTELLIGIBLE TO GENERAL READERS BY A LITERAL | INTERPRETATION, AND THE OBSOLETE WORDS EXPLAINED | BY QUOTATIONS FROM THE MOST EARLY OF | THE ENGLISH

AUTHORS. | LONDON: | ORLANDO HODGSON, | 10, CLOTH FAIR, WEST SMITHFIELD. | 1833. |, p. [i.]; —[blank], p. [ii.]; —[introduction and biographical sketch], pp. [iii.]–viii.; —[half-title] | LANCASHIRE DIALECT. |, p. [1]; —[text, with dialect on the verso pages, and English interpretation, on the recto pages, with heading] | VILLAGE EVENTS. |, pp. [2]–117; —[blank], p. [118]; —[observations on the Lancashire pronunciation, and glossary], pp. [119]–144; —[text in 3 poems, each with half-title], pp. [145]–184.

PLATES: 3 plates, designed, etched, and signed by George Cruikshank; facing the title-page and pp. 21 and 33; and 1 plate by Robert Cruikshank, facing p. 155.

CONDITION: Size of leaf, 7½ × 4 11/16 inches. Bound in half red crushed levant morocco, gilt top, other edges uncut; by Bradstreet.

REFERENCE.

Reid, *Descriptive Catalogue*, 1 (1871): 126, Nos. 1450–1454; 320, No. 4869.

The First Edition, illustrated by Cruikshank, was published in 1828. This edition is not mentioned by Douglas, Marchmont, or Reid. It is illustrated by both George Cruikshank and Robert Isaac Cruikshank, the latter the younger and less distinguished brother of the famous artist.

Collier was a schoolmaster, a painter of grotesque figures for barrooms, and, under the name Tim Bobbin, a writer of satiric pieces in the Lancashire dialect, which were published from 1739 to 1771. The work here described is a reprint of these pieces.

CRUIKSHANK, ISAAC ROBERT, *illustrator.* (*b.* 1789, *d.* 1856.) [Westmacott, Charles Molloy.] (*b.* c. 1788, *d.* 1868.)

THE ENGLISH SPY. LONDON, *Sherwood, Jones, and Co.*, 1825–1826. 2 vols., octavo, viz.: [308]

VOL. I. 1825.

COLLATION BY SIGNATURES: [*a*], 8 leaves; *b*, 4 leaves; B to H, each 8 leaves; I, 4 leaves; K, 2 leaves; L to Z, AA to EE, each 8 leaves; FF, 4 leaves (the last blank and lacking); total 222 numbered leaves.

COLLATION BY PAGINATION: [title] | THE | ENGLISH SPY: | An Original Work, | CHARACTERISTIC, SATIRICAL, AND | HUMOROUS. | COMPRISING | SCENES AND SKETCHES IN EVERY RANK OF SOCIETY, | BEING | PORTRAITS | OF THE | Illustrious, Eminent, Eccentric, and Notorious. | DRAWN FROM THE LIFE | BY BERNARD BLACKMANTLE. | THE ILLUSTRATIONS | DESIGNED BY | ROBERT CRUIKSHANK. | [vignette] | [2 lines of verse] | LONDON: | PUBLISHED BY SHERWOOD, JONES, AND CO. | PATERNOSTER-ROW. | 1825. |, p. [i.]; —[imprint], p. [ii.]; —[preface to the reviewers, contents, and list of illustrations], pp. [iii.]–xxiii.; —[blank], p. [xxiv.]; —[half-title], p. [1]; —[blank], p. [2]; —[introduction and preface], pp. [3]–6; —[text, with heading] | REFLECTIONS, | ADDRESSED TO THOSE WHO CAN THINK. |, pp. [7]–417; —[imprint], p. [418]; —[1 blank leaf], [FF 4].

PLATES: 36 "Copper-Plates, etched, aqua-tinted, and coloured," 32 of which are by Robert Cruikshank, 2 by Rowlandson, 1 by Brighty, and 1 by T. Wageman; and 30 woodcuts, including one on p. 279; all as called for in the list of illustrations; also 18 woodcut tail-pieces.

VOL. 2. 1826.

COLLATION BY SIGNATURES: [A] to Z, AA, BB, CC, each 8 leaves; total 208 numbered leaves.

COLLATION BY PAGINATION: [title. similar to that in Vol. 1], p. [i.]; —[imprint], p. [ii.]; —[contents and list of illustrations], pp. [iii.]–xv.; —[blank], p. [xvi.]; —[half-title], p. [1]; —[blank], p. [2]; —[introduction], pp. [3]–43; —[text, with heading] | ODE, | CONGRATULATORY AND ADVISITORY, | TO | BERNARD BLACKMANTLE, ESQ. |, pp. [5]–393; —[blank], p. [394]; —| A SHORT ODE AT PARTING, |, pp. 395–399; —[imprint], p. [400].

PLATES: 36 copperplates, etched, aquatinted, and colored, by Robert Cruikshank; and 8 woodcuts; all as called for in the list of illustrations; also 16 woodcut tail-pieces.

EXTRA-ILLUSTRATED.

Inserted in Vol. 2 of this work are two portraits, as follows:

| ROBERT CRUIKSHANK | *From a sketch by himself* |; facing the title-page.

Portrait of Westmacott, with inscription: | *The Author of the English Spy, &c. &c. &c.* |; facing p. [3].

CONDITION: Size of leaf, 9 15/16 × 6¼ inches. Bound in dark green straight-grained morocco, gilt tops, other edges uncut; by Matthews.

REFERENCES.

Marchmont, *The Three Cruikshanks* (1897), p. 120, No. 491; Grego, *Rowlandson the Caricaturist*, 2 (1880): 378.

This work being illustrated by Robert Cruikshank, and not by George Cruikshank, is not to be found in either of the bibliographies by Douglas or Reid. It was originally published in parts, and was continued by the same editor under the title *The St. James's Royal Magazine*. Westmacott was long editor and proprietor of *The Age*, which levied blackmail without mercy.

"Plate 32. *R.—A.—ys of Genius Reflecting on the True Line of Beauty at the Life Academy, Somerset House.* By Thomas Rowlandson. —This plate, which is dated June 1, 1824 (published by Sherwood & Jones), was not, we fancy, designed expressly for the *English Spy*, as we cannot fail to recognise it as an adaptation of a very spirited caricature by the artist belonging to a considerably earlier period, and described as *Drawing from the Nude*. In the original the students are dressed in the costume of some forty years anterior to 1824; their quainter persons are delineated with more grotesque spirit and boldness of treatment. Be this as it may, whether Rowlandson has obliged his friend Westmacott by adding new figures, or whether the original design has been otherwise supplemented with later portraits, the female model remains much as she is found in the larger drawing. The artists, who are working from the life in this more modern version, are chiefly Royal Academicians, as far as the privileged circle is concerned, and the portraits are studied with care. M. A. Shee is seated on the ground; one of the Landseers is above him; the person of Benjamin West, arrayed in decorous black, with his knee-breeches, silk stockings, and laced frill, bears a resemblance to a Court physician; Westmacott, Jones, Chantrey, and half a dozen other artists, evident likenesses, are portrayed with a certain attention to securing resemblance. In the right-hand corner, standing at an easel, is the figure of B. R. Haydon; and seated between this unfortunate artist and the fair model is another student, on whose drawing-board are the initials 'C. W.,' which may be

intended as a complimentary introduction of the person of Charles Westmacott, the author of the publication in question. This plate, which is a highly interesting addition to Blackmantle's *English Spy*, is the only full-page illustration due to the caricaturist [Rowlandson]; and Mr. William Bates, B.A., commenting on this contribution in an interesting sketch of Rowlandson's works, pronounces it decisively 'the best plate in the work.'''

An Elizabethan Garland;

BEING A

DESCRIPTIVE CATALOGUE

OF

SEVENTY

Black-Letter Ballads,

PRINTED BETWEEN THE YEARS 1559 AND 1597.

In the Possession of George Daniel, of Canonbury.

"Old Songs, old Tales, and an old Jest
Our stomachs easiliest digest."

TWENTY-FIVE COPIES PRINTED ONLY FOR PRIVATE CIRCULATION.

LONDON, 1856.

No. 309. Title-page of Daniel's Elizabethan Garland; 1856.

DANIEL, GEORGE. (*b.* 1789, *d.* 1864.)

AN ELIZABETHAN GARLAND. London, 1856. [309]

Foolscap quarto. One of 25 copies printed for private circulation.

Collation by Signatures: A to [D], each 4 leaves; total 16 numbered leaves. Sheets C and D have no signature-marks.

Collation by Pagination: [title, as reproduced; *See* No. 309], p. [i.];—[blank], p. [ii.];—|INTRODUCTION.| [signed]| GEORGE DANIEL.|[dated] | Canonbury, June 14, 1856.|, pp. [iii.]–xii.;—[text, with heading]| AN ELIZABETHAN GARLAND, | being a | DESCRIPTIVE CATALOGUE | of | Seventy Black-Letter Ballads, | printed between the years 1559 & 1597.|, pp. [13]–31;—[blank], p. [32].

Extra-Illustrated.

Inserted in this work are 37 portraits (16 of Queen Elizabeth), 12 plates, 10 views, 1 map, and 3 leaves of printing with borders from the *Dance of Death*. Laid in is one folio leaf, printed on both sides, with title: | Frost Fair on the River Thames. |.

Following the above, at the end, with half-title, in red, | Portraits of Queen Elizabeth, | And other Illustrations.|, are 50 portraits of Queen Elizabeth, 5 miscellaneous portraits, 17 views, 5 water-colors, 15 miscellaneous plates, 1 autograph signature, 2 leaves of facsimiles, and 16 leaves of printing, all inlaid to folio size.

Condition: Size of printed leaf, 8$\frac{5}{16}$ × 6$\frac{1}{16}$ inches. Bound in red crushed levant morocco, gilt edges; by Kerr & Richardson. The whole inlaid on heavy paper to folio size, the leaf measuring 14$\frac{3}{4}$ × 10$\frac{11}{16}$ inches; with half-title, in red, | An Elizabethan | Garland.|.

Of this descriptive catalogue, which originally appeared in the columns of the *Illustrated London News*, twenty-five copies were struck off separately. Daniel's own copy, extra-illustrated with views, portraits, and other engravings, is in the Huth Library.

Besides the portraits of Queen Elizabeth inserted in the copy here described are many others, very rare and fine impressions, including those of James I., Charles I., Charles II., Queen Mary, Edward VI., Henry VIII., Cromwell, Pepys, Ben Jonson, Richard Tarlton, Joseph Ritson, Shakespeare, Percy, the Duke of Roxburghe, Sir Thomas Overbury, Lord Dudley, and many others. There are also numerous views, among which are those of Old London Bridge in 1209, and Antwerp in 1598.

[DEFOE, DANIEL.] (*b.* c. 1661, *d.* 1731.)

THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE. London, *for W. Taylor*, 1719. [310]

Octavo. First Edition, First Issue.

Collation by Signatures: [A], 2 leaves; B to Z, Aa, each 8 leaves; total 186 leaves.

Collation by Pagination: [title, as reproduced; *See* No. 310], recto of [A];—[blank], verso of [A];—|[conventional head-piece]| the | PREFACE.|, recto and verso of [A 2];—[text, with heading] |[conventional head-piece]| the | LIFE | and | *ADVENTURES* | of | Robinson Crusoe, *&c.* |, pp. [1]–364;—|*FINIS.*| *ERRATA.* |[12 lines]|, p. 364;—[publisher's advertisement], pp. [365]–[368].

PLATE: Portrait of Robinson Crusoe; | *Clark & Pine Sc.* | ; facing the title-page.

CONDITION: Size of leaf, 7⅝ × 4 11/16 inches. Bound in sprinkled calf, gilt edges; by Bedford.

REFERENCES.

Hoe, *Catalogue*, 1 (1905) : 196; Kent, *Bibliographical Notes on One Hundred Books Famous in English Literature* (Grolier Club; 1903), p. 97; Locker-Lampson, *Catalogue* (1886), p. 152; Huth, *Catalogue*, 2 (1880) : 413; Lowndes, 2 (1869) : 613; Brunet, 2 (1861) : 565; Graesse, 2 (1861) : 350; *Bibliotheca Grenvilliana*, 1 (1842) : 194.

The Locker-Lampson copy, with ex-libris.

The First Edition appeared on April 25, 1719, and was an immediate success. Of this edition there were two issues. In the First Issue the text of the first page of the preface, as in the copy here described, ends with the word "*Men*" followed by the catchword "*always,*" the next page beginning "*always apyly.*" In the Second Issue the text of the first page of the preface ends "*always*" with the catchword "*apply*"; and the second page begins "*apply them.*"

The Second Edition, published seventeen days after the First, has the words "The Second Edition" on the title-page, and the preface reads the same as in the Second Issue of the First Edition.

The Third Edition, which appeared twenty-five days after the Second, is, according to the Huth Catalogue, "the second edition with a new title-page."

The Fourth Edition, published August 8, 1719, has on the title-page the words | The Fourth Edition. | To which is added a Map of the World, in which is | Delineated the Voyages of *ROBINSON CRUSOE.* | . This map also appeared in the First Edition of the Second Part, *The Farther Adventures*, which appeared about the same date.

The claims of a so-called edition "antecedent to the first," described by W. Laidlow Purves in the London *Athenæum*, April 11 and 18, 1903, are shown to be without foundation in an article in the Bibliophile column of the New York *Evening Post* for February 10, 1906. *See* also *The Bibliographer*, 2 (1903) : 352.

The great popularity of *Robinson Crusoe* caused Defoe to immediately set to work on a continuation, *The Farther Adventures* (our No. 311), which was published in August of the same year, and on August 6, 1720, appeared the conclusion, *Serious Reflections* (our No. 312).

Dibdin is responsible for the misstatement, followed by Lowndes and other bibliographers, that *Robinson Crusoe* was first published in *The Original London Post, or Heathcote's Intelligencer*, from No. 125 to No. 289 inclusive, the latter dated October 7, 1719. The facts are that the story was reprinted in that paper, "with a care to divert and entertain the reader," but began with the number dated October 7, 1719, and ended with No. 289, dated October 19, 1920.

No better evidence of the popularity of this work exists than the numerous piracies, imitations, and translations which appeared a short time after its publication.

Defoe, though not a university man, was well educated. He understood Latin, Spanish, and Italian, could read Greek, and spoke French fluently. He knew something of mathematics, and had a wide acquaintance with geography, with modern

THE

LIFE

AND

STRANGE SURPRIZING

ADVENTURES

OF

ROBINSON CRUSOE,

Of *YORK*, MARINER:

Who lived Eight and Twenty Years, all alone in an un-inhabited Iſland on the Coaſt of AMERICA, near the Mouth of the Great River of OROONOQUE;

Having been caſt on Shore by Shipwreck, wherein all the Men periſhed but himſelf.

WITH

An Account how he was at laſt as ſtrangely deliver'd by PYRATES.

Written by Himſelf.

LONDON:

Printed for W. TAYLOR at the *Ship* in *Pater-Noſter-Row.* MDCCXIX.

NO. 310. TITLE-PAGE OF DEFOE'S LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE; 1ST EDITION; 1719.

history, and especially with the commercial relations of all countries. He had also taken theological and philosophical courses with a view to entering the ministry. Seeing little prospect of advancement in that calling, he went into business in which he failed, upon which he energetically engaged in political and literary activities.

So successful was his skill in mystification that it is extremely difficult to distinguish between the pure fiction and the genuine historical facts, so closely interwoven in his writings.

[DEFOE, DANIEL.]

THE FARTHER ADVENTURES OF ROBINSON CRUSOE; BEING THE SECOND AND LAST PART OF HIS LIFE. LONDON, *for W. Taylor*, 1719. [311]

Octavo. First Edition, Second Issue.

COLLATION BY SIGNATURES: A, 4 leaves; B to Z, Aa, Bb, each 8 leaves; total 196 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 311], recto of [A]; —[blank], verso of [A]; — | [conventional head-piece] | THE | PREFACE. |, recto of [A 2] to recto of [A 4]; —[blank], verso of [A 4]; —[text, with heading] | [conventional head-piece] | The FARTHER | *ADVENTURES* | OF | ROBINSON CRUSOE, *&c.* |, pp. [1]–373; — | [conventional tail-piece] | *FINIS.* |, p. 373; —[publisher's advertisement], pp. [374]–[384].

MAP: Folding map, with inscription: | A MAP of the WORLD, on w^ch^ is Delineated the Voyages | of *ROBINSON CRUSO* |, in two hemispheres; size, 6 13/16 × 12 1/16 inches; scale, 5 7/8 inches = 180° of longitude at the equator; facing the title-page. This map shows | *R. Crusoes I.* | at the mouth of the | *R. Oronoque* |.

CONDITION: Size of leaf, 7 7/16 × 4 5/8 inches. Bound in sprinkled calf, gilt edges; by Bedford.

The First Edition of this Second Part or continuation of *Robinson Crusoe* was published in August, 1719, about the same time as the Fourth Edition of the First Part. It soon went into a Second Edition, which is a close reprint of the First, but has the words "Second Edition" on the title-page.

Of the First Edition there were two issues or editions. In the Second the verso of [A 4] is blank; in the First it contains a long advertisement, beginning: | *Juſt Publiſhed, the 4th Edition.* | Of the Life and ſtrange ſurpriſing Ad- | ventures of ROBINSON CRUSOE, . . . | [12 lines] | *N. B.* The Pretended Abridgment of this | Book, clandeſtinely Printed for *T. Cox*, | at the *Amſterdam* Coffee-House, conſiſts | only of ſome ſcatter'd Paſſages incohe- | rently tacked together; wherein the Au- | thor's Senſe throughout is wholly miſtaken, | the Matters of Fact miſrepreſented, and the | Moral Reflections miſapplied. It's hop'd | the Publick will not give Encouragement | to ſo baſe a Practice, the Proprietor in- | tending to Proſecute the venders accord- | ing to Law. |. In this issue, or edition, the type has been reset by two, and perhaps three, different printers, as shown by the difference in the sizes of the page-numbers; pp. 1–64, 129–176, 241–304, and 353 to the end, being set up by one printer; pp. 65–128, 177–208, and 305–352 by another; and pp. 209–240 by still another. As each of these sections begins a sheet, it is evident that they were set up from a previously printed copy and not from manuscript.

THE FARTHER

ADVENTURES

OF

ROBINSON CRUSOE;

Being the Second and Laſt Part

OF HIS

LIFE,

And of the STRANGE SURPRIZING

ACCOUNTS of his TRAVELS

Round three Parts of the Globe.

Written by Himſelf.

To which is added a Map of the World, in which is Delineated the Voyages of *ROBINSON CRUSOE.*



LONDON: Printed for W. TAYLOR at the *Ship* in *Pater-Noſter-Row.* MDCCXIX.

No. 311. TITLE-PAGE OF DEFOE'S FARTHER ADVENTURES OF ROBINSON CRUSOE; 1ST EDITION; 1719.

Serious Reflections
DURING THE
LIFE
And Surprising
ADVENTURES
OF
ROBINSON CRUSOE:
WITH HIS
VISION
OF THE
Angelick WORLD.

Written by Himself.



LONDON: Printed for W. TAYLOR, at the *Ship* and *Black-Swan* in *Pater-noster-Row.* 1720.

No. 312. TITLE-PAGE OF DEFOE'S SERIOUS REFLECTIONS DURING THE LIFE AND SURPRISING ADVENTURES OF ROBINSON CRUSOE; 1ST EDITION; 1720.

[DEFOE, DANIEL.]

SERIOUS REFLECTIONS DURING THE LIFE AND SURPRISING ADVENTURES OF ROBINSON CRUSOE: WITH HIS VISION OF THE ANGELICK WORLD. LONDON, *for W. Taylor*, 1720. [312]

Octavo. First Edition.

COLLATION BY SIGNATURES: A to R, each 8 leaves; S, 7 leaves; A, Bb to Ee, each 8 leaves; Ff, 4 leaves; total 187 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 312], recto of [A]; — [blank], verso of [A]; — | [conventional head-piece] | *Robinſon Cruſoe*'s | PREFACE. |, recto of A 2 to recto of [A 7]; — | [conventional head-piece] | THE | Publiſher's INTRODUCTION. |, verso of [A 7] to verso of [A 8]; — | ADVERTISEMENT. |, verso of [A 8]; — [text, with heading] | [conventional head-piece] | Serious | OBSERVATIONS. |, pp. [1]–270; — | *FINIS.* | [conventional tail-piece] |, p. 270; — [text, with heading] | [conventional head-piece] | A | VISION | OF THE | ANGELICK WORLD. |, pp. [1]–84; — | [conventional tail-piece] | *FINIS.* |, p. 84; — [publisher's advertisement], pp. [85]–[86]. The numbers 63 and 64 are repeated in the second pagination.

PLATE: Folding plate of Crusoe's Island; | *Clark & Pine Sc. 1719.* |; size, 7 1/16 × 11 9/16 inches; facing the title-page.

CONDITION: Size of leaf, 7½ × 4⅝ inches. Bound in sprinkled calf, gilt edges; by Bedford.

DIBDIN, THOMAS FROGNALL. (*b.* 1776, *d.* 1847.)

TYPOGRAPHICAL ANTIQUITIES. LONDON, *for William Miller, by William Savage*, 1810–1819. 4 vols., quarto, viz.: [313]

VOL. I. 1810.

COLLATION BY SIGNATURES: 11 leaves, without signature-marks; *a* to *m*, a to r, each 4 leaves; s, 2 leaves; B to Z, Aa to Zz, 3A, 3B, 3C, each 4 leaves; 3D, 3 leaves; total 324 leaves. Leaf g has no signature-mark.

COLLATION BY PAGINATION: [rubricated half-title], recto of first leaf; — [blank], verso of first leaf; — [rubricated title] | Typographical Antiquities; | OR | THE HISTORY OF PRINTING | IN | ENGLAND SCOTLAND AND IRELAND: | CONTAINING | Memoirs of our Ancient Printers, | AND A | REGISTER OF THE BOOKS PRINTED BY THEM. | Begun by the late JOSEPH AMES, F. R. & A. SS. | Considerably augmented by WILLIAM HERBERT, of Cheshunt, Herts; | And now greatly enlarged, with Copious Notes, | AND ILLUSTRATED WITH APPROPRIATE ENGRAVINGS; | *Comprehending the History of English Literature, and a View of the* | *Progress of the Art of Engraving, in Great Britain*; | BY THE REV. THOMAS FROGNALL DIBDIN. | VOL. I. | LONDON: | PRINTED FOR WILLIAM MILLER, ALBEMARLE STREET, | BY WILLIAM SAVAGE, BEDFORD BURY. | 1810. |, p. [i.]; — [quotation], p. [ii.]; — [blank], p. [iii.]; — [directions for inserting the plates], p. [iv.]; — [dedication, advertisement, errata, list of subscribers, and works by the present editor], pp. [v.]–xx.; — [contents], p. [1]; — [blank], p. [2]; — [Ames's preface], pp. [3]–17; — [blank], p. [18]; — [memoirs of Joseph Ames], pp. [19]–51; — [blank], p. [52]; — [Herbert's preface], pp. [53]–70; — [life of William

Herbert, with half-title], pp. [71]–95;—[blank], p. [96];—[preliminary disquisition, with rubricated half-title], pp. [i.]–lvii.;—[blank], p. [lviii.];—[life of William Caxton, with rubricated half-title], pp. [lix.]–cxxxiii.;—[blank], p. [cxxxiv.];—[list of books printed by Caxton], pp. cxxxv.–cxxxviii.;—[blank], p. [cxxxix.];—[2 woodcuts, with inscription] | Caxton's Devices. |, p. [cxl.];—[account of books printed by William Caxton], pp. [1]–362;—[supplement], pp. [363]–374;—[list of authors consulted and referred to], pp. [375]–379;—[blank], p. [380];—[index], pp. [381]–390.

PLATES: 6 portraits and 7 plates, as called for in the directions for inserting the plates; also numerous small woodcuts and copperplate engravings in the text.

VOL. 2. 1812.

COLLATION BY SIGNATURES: [a], 2 leaves; b, 3 leaves; B, C, D, E, A, each 4 leaves; B, 2 leaves; F to Z, Aa, Bb to Zz, 3A to 3E, A, each 4 leaves; B, 2 leaves; 3F to 3Y, each 4 leaves; 3Z, 5 leaves; 4A, 4B, 4C, each 4 leaves; 4D, 2 leaves; A, 4E to 4I, each 4 leaves; total 328 leaves. Leaf 1 is marked I.

COLLATION BY PAGINATION: [rubricated half-title], recto of [a];—[blank], verso of [a];—[title, same as in Vol. 1, except volume-number and last two lines, which read] | BY W. BULMER AND CO. CLEVELAND-ROW, ST. JAMES'S. | 1812. |, recto of [a 2];—[blank], verso of [a 2];—[advertisement], pp. [i.]–v.;—[blank], p. [vi.];—[account of books printed by John Lettou, by Lettou and Machlinia, and by Machlinia], pp. [1]–30;—[rubricated half-title] | WYNKYN DE WORDE. |, p. [31];—[blank], p. [32];—[text], pp. [1.]–xii. and 33–399;—[blank], p. [400];—[rubricated half-title] | RICHARD PYNSON. |, p. [1.];—[blank], p. [II.];—[text], pp. [III.]–X. and 401–574;—[rubricated half-title] | JULIAN NOTARY. |, recto of A;—[blank], verso of A;—[text], pp. [1.]–II. and 575–603;—[addenda, errata, and index], pp. 603–614;—[publishers' advertisements, with heading] | BRITISH GALLERY OF ENGRAVINGS, | *Published by WILLIAM MILLER, Albemarle-street.* |, pp. [615]–[618]. The numbers VII. and VIII. are duplicated in the pagination of "Richard Pynson."

PLATES: 4 portraits—3 mezzotint engravings, facing the title-page and pp. 304 and 521; and 1 facsimile engraving on wood, facing p. 401—and 11 plates, facing pp. 11, 19, [32](4), 380, and [400](4); also numerous woodcuts in the text.

VOL. 3. 1816.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; a, 2 leaves; B to Z, Aa to Dd, each 4 leaves; Ee, 5 leaves; Ff, Gg, Hh, each 4 leaves; Ii, Kk, each 5 leaves; Ll, 6 leaves; Mm to Uu, each 4 leaves; Xx, Yy, Zz, 3A, each 5 leaves; 3B, 4 leaves; 3C, 6 leaves; 3D to 3M, each 4 leaves; 3N, 5 leaves; 3O, 4 leaves; 3P, 6 leaves; 3Q, 5 leaves; 3R, 3S, each 4 leaves; 3T, 5 leaves; 3U, 6 leaves; 3X, 3Y, 3Z, each 5 leaves; 4A to 4G, each 2 leaves; 2 leaves, without signature-marks; total 313 leaves.

COLLATION BY PAGINATION: [rubricated half-title], p. [i.];—[blank], p. [ii.];—[title, same as in Vol. 2, except volume-number and last three lines, which read] | PRINTED FOR JOHN MURRAY, ALBEMARLE-STREET, | . . . | 1816. |, p. [iii.];—[blank], p. [iv.];—[advertisement], pp. [i.]–iii.;—[memorandum], p. [iv.];—[text in numerous parts, the first three with rubricated half-titles], pp. [1]–590;—[index], pp. [591]–615;—[blank], p. [616];—[directions to the binder], p. [617];—[blank], p. [618].

PLATES: 3 portraits, mezzotint engravings, as called for in the directions to the binder; and 3 plates, that facing p. 421 not being mentioned in the binder's directions; also numerous woodcuts in the text.

VOL. 4. 1819.

COLLATION BY SIGNATURES: [A], B, C to Y, each 4 leaves; Z, 5 leaves; Aa, 6 leaves; Bb, 5 leaves; Cc, Dd, Ee, each 4 leaves; Ff, Gg, each 5 leaves; Hh, Ii, each 4 leaves; Kk, 5 leaves; Ll to Pp, Pp* to Xx, each 4 leaves; Yy, Zz, each 5 leaves; 3A to 3D, each 4 leaves; 3E, 5 leaves; 3F to 3I, each 4 leaves; 3K, 5 leaves; 3L, 3M, each 4 leaves; 3N, 5 leaves; 3O to 3Z, 4A, 4B, each 4 leaves; 4C to 4K, each 2 leaves; total 316 leaves. Leaf 4E is wrongly marked 3E.

COLLATION BY PAGINATION: [rubricated half-title], p. [i.]; —[blank], p. [ii.]; —[title, same as in Vol. 2, except volume-number and last three lines, which read] | PUBLISHED BY LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW. | . . . | 1819. |, p. [iii.]; —[blank], p. [iv.]; —[advertisement and directions to the binder], pp. [i.]–[iii.]; —[blank], p. [iv.]; —[text in numerous parts], pp. [1]–589; —[blank], p. [590]; —[index], pp. [591]–623; —[blank], p. [624].

PLATES: 4 portraits, 3 of which are mezzotint engravings, as called for in the directions to the binder; the fourth is a woodcut, on p. [40]. There are also numerous woodcuts in the text.

CONDITION: Size of leaf, 11 1/16 × 9 1/16 inches. Bound in half blue crushed levant morocco, gilt tops, other edges uncut; by Bradstreet. Bound in at the end of Vol. 3 is one leaf of publisher's advertisements, dated | *April*, 1815. |.

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 212; Huth, *Catalogue*, 1 (1880): 29; Lowndes, 1 (1869): 36; Brunet, 1 (1860): 230.

This is the First Edition of Dibdin's revision of Ames and Herbert's history of early English printing.

The work was originally begun by Joseph Ames (1689–1759), at the suggestion of the Reverend Mr. Lewis, who had begun to gather materials for a history of printing in England, and who gave him most valuable aid in the undertaking. Having access to the libraries of Sir Hans Sloane, Lord Orford, and others, Ames brought out the First Edition of his work in 1749. For its day it was a good piece of work, and told pretty much all that was then known of the subject.

William Herbert, another literary man, having come into possession of Ames's own interleaved copy containing a great number of additions and manuscript notes, devoted himself to bringing out a new edition of the work, which he did in three volumes, from 1785 to 1790. Herbert's work is a considerable advance on Ames's, but though its accuracy cannot be too much commended, it is dry and uninteresting in style.

Dibdin, who of all men had the power to make a dry subject interesting, purchased Herbert's interleaved copy of Ames for £42, and set to work to bring the history of English typography down to date. The edition here described is the result of his labors. It was published in octavo and imperial octavo. The large-paper edition, limited to sixty-six copies, contains additional portraits, twenty-three in all, together with numerous facsimiles.

Dibdin's *Bibliomania* (our No. 319) had considerable influence in stimulating the interest in rare books and early editions which rose to such a height about 1812. The Roxburghe Club, organized at his suggestion to commemorate the Roxburghe sale, was the parent of the various publishing societies which have done so much to foster an interest in English history and literature.

DIBDIN, THOMAS FROGNALL.

THE BIBLIOGRAPHICAL DECAMERON. LONDON, *for the Author, by W. Bulmer and Co.*, 1817. 3 vols., royal octavo, viz.: [314]

VOL. 1.

COLLATION BY SIGNATURES: 3 leaves, without signature-marks; a, 4 leaves; a (repeated), 8 leaves; b, 9 leaves; c, d, e, each 8 leaves; f, 11 leaves; g, 8 leaves; h, 9 leaves; i to n, each 8 leaves; o, 4 leaves; A, 2 leaves; 2 B, C, each 4 leaves; C (repeated), 8 leaves; D, 9 leaves; E to H, each 8 leaves; I, 9 leaves; K to S, each 8 leaves; T, U, each 9 leaves; X, Y, Z, Aa, Bb, C, each 8 leaves; total 326 leaves.

COLLATION BY PAGINATION: [half-title], recto of first leaf; —[quotation], verso of first leaf; —[title] | THE | BIBLIOGRAPHICAL | DECAMERON; | OR, | Ten Days Pleasant Discourse | UPON | ILLUMINATED MANUSCRIPTS, | AND | SUBJECTS CONNECTED WITH | EARLY ENGRAVING, TYPOGRAPHY, | AND BIBLIOGRAPHY. | BY THE | REV. T. F. DIBDIN. | VOL. I. | [vignette] | LONDON: | PRINTED FOR THE AUTHOR, BY W. BULMER AND CO. | Shakspeare Press: | AND SOLD BY G. AND W. NICOL, PAYNE AND FOSS, EVANS, JOHN AND | ARTHUR ARCH, TRIPHOOK, AND J. MAJOR. | 1817. |, recto of second leaf; —[blank], verso of second leaf; —[dedication], recto of third leaf; —[blank], verso of third leaf; —[preface and errata], pp. [*i.*]–[*vii.*]; —[blank], p. [*viii.*]; —[introduction, with half-title], pp. [i.]–xvi.; —[text, first to fourth day, each with half-title with argument on the verso], pp. [xvii.]–[ccxxvi.] and [1]–410; —[imprint], p. [411]; —[blank], p. [412].

PLATES: 15 engravings, as called for in the list of plates at the end of Vol. 3; also numerous copperplate engravings and woodcuts in the text, 15 of the former being mounted proofs on India paper.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B, 9 leaves; C, D, E, each 8 leaves; F, 9 leaves; G, 8 leaves; H, 11 leaves; I, 8 leaves; K, 9 leaves; L, 11 leaves; M, N, each 8 leaves; O, 9 leaves; P, Q, R, each 8 leaves; S, 10 leaves; T to Z, each 8 leaves; Aa, 9 leaves; Bb, 11 leaves; Cc, 4 leaves; Dd to Kk, each 8 leaves; Ll, 2 leaves; total 272 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[quotation], p. [ii.]; —[title, same as in Vol. 1, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[text, fifth to eighth days, each with half-title with argument on the verso], pp. [1]–535; —[blank], p. [536]; —[errata], p. [537]; —[blank], p. [538].

PLATES: 6 plates, as called for in the list of plates at the end of Vol. 3; also numerous copperplate engravings and woodcuts in the text, 9 of the former being mounted proofs on India paper.

VOL. 3.

COLLATION BY SIGNATURES: [A], 2 leaves; B to Z, Aa, Bb, each 8 leaves; Cc to Yy, each 4 leaves; Zz, 1 leaf; total 275 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[quotation], p. [ii.]; —[title, same as in Vol. 1, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[text, ninth and tenth days, each with half-title with argument on the verso], pp. [1]–469; —[blank], p. [470]; —[supplement], pp. [471]–484; —[indexes, with half-title], pp. [485]–542; —[list of plates and errata], pp. 543–[545]; —[blank], p. [546].

PLATES: 16 plates, as called for in the list of plates at the end of Vol. 3; also

numerous copperplate engravings and woodcuts in the text, 10 of the former being mounted proofs on India paper.

CONDITION: Size of leaf, 9 11/16 × 6¼ inches. Bound in blue crushed levant morocco, gilt tops, other edges uncut; by Adolphe Bertrand.

REFERENCES.

Hoe, *Catalogue*, 1 (1905) : 213; Huth, *Catalogue*, 2 (1880) : 428; Lowndes, 2 (1869) : 640; Brunet, 2 (1861) : 681; Graesse, 2 (1861) : 383; *Bibliotheca Grenvilliana*, Part 2 (1848), p. 163.

Of this work 750 copies were published in royal octavo, and a large-paper edition of 50 copies in quarto.

"Some copies have a private plate of Mr. Thomas Payne, Bookseller, in spectacles, which was destroyed. An engraving of another portrait of Mr. Payne was inserted in the work, a few of which have the inscription underneath, 'Honest Tom Payne.' An additional plate from a missal, executed by Francis Veronese in Mr. Esdaile's Collection, was afterwards published by Mr. G. Lewis, which was originally intended for the work, but not finished in time."

"This work may be considered as a continuation of the 'Bibliomania,' the same characters being introduced in the dialogues. . . . Both the copper plates and the woodcuts which embellished the work have been destroyed."

DIBDIN, THOMAS FROGNALL.

A BIBLIOGRAPHICAL ANTIQUARIAN AND PICTURESQUE TOUR IN FRANCE AND GERMANY. LONDON, *for the Author, by W. Bulmer and W. Nicol*, 1821. 3 vols., royal octavo, viz.: [315]

VOL. 1.

COLLATION BY SIGNATURES: [a], 2 leaves; b, c, each 8 leaves; [A], 1 leaf; B, 10 leaves; [C], 11 leaves; D, 10 leaves; E, 9 leaves; F, 8 leaves; G, 10 leaves; H, I, each 8 leaves; K, 9 leaves; L, M, N, each 8 leaves; O, P, Q, each 9 leaves; R, 10 leaves; S, 8 leaves; T, 9 leaves; U, X, Y, each 8 leaves; Z, Aa, Bb, each 9 leaves; Cc, Dd, each 8 leaves; Ee, 2 leaves; A to K, each 4 leaves; total 289 leaves. Leaf c has no signature-mark.

COLLATION BY PAGINATION: [title] | A | BIBLIOGRAPHICAL | Antiquarian | AND | PICTURESQUE TOUR | IN | FRANCE AND GERMANY. | BY THE REV. | THO. FROGNALL DIBDIN, F.R.S. S.A. | VOLUME I. | [vignette] | DEI OMNIA PLENA. | LONDON: | PRINTED FOR THE AUTHOR, BY W. BULMER AND W. NICOL, | Shakspeare Press, | AND SOLD BY PAYNE AND FOSS, LONGMAN, HURST AND CO. | J. AND A. ARCH, R. H. EVANS, R. TRIPHOOK, | AND JOHN MAJOR. | 1821. |, recto of [a]; —[bookseller's notice], verso of [a]; —[dedication], recto of [a 2]; —[blank], verso of [a 2]; —[preface, contents, and lists of plates], pp. [i.]–[xxxi.]; —[blank], p. [xxxii.]; —[text], pp. [1]–462; —[bibliographical index, with half-title], pp. [i.]–xlvi.; —[general index, with half-title], pp. [xlvii.]–lxxvi.; —[addenda], pp. lxxvii.–lxxix.; —[errata for the 3 volumes], p. [lxxx.]. Page lvii. is wrongly numbered vii.

PLATES: 13 full-page plates; also 23 engravings (proofs on India paper) in the text, on p. [i.] and as called for in the lists of plates. There are also numerous woodcuts in the text.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B, 9 leaves; C, 10 leaves; D, E, each 9 leaves; F to I, each 8 leaves; K, 9 leaves; L, 8 leaves; M, 9 leaves; N, 8 leaves; O, 9 leaves; P to Y, each 8 leaves; Z, 9 leaves; AA, 10 leaves; BB to GG, each 8 leaves; HH, 11 leaves; II, KK, LL, each 8 leaves; total 280 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title, same as in Vol. 1, except volume-number], p. [iii.];—[bookseller's notice], p. [iv.];—[text], pp. [1]–555;—[blank], p. [556].

PLATES: 24 full-page plates (4 of which are wrongly placed); also 17 engravings (proofs on India paper) in the text, as called for in the lists of plates in Vol. 1. There are also numerous woodcuts in the text.

VOL. 3.

COLLATION BY SIGNATURES: [A], 2 leaves; B, 10 leaves; C, 9 leaves; D, E, each 8 leaves; F, 9 leaves; G to N, each 8 leaves; O, 9 leaves; P, 10 leaves; Q, 9 leaves; R, 8 leaves; S, 9 leaves; T, U, each 8 leaves; X, 10 leaves; Y, 9 leaves; Z, AA, BB, each 8 leaves; CC, DD, each 9 leaves; EE, 12 leaves; FF to II, each 8 leaves; KK, 9 leaves; LL, MM, each 8 leaves; NN, 9 leaves; OO, 8 leaves; PP, 10 leaves; QQ, 8 leaves; RR, 10 leaves; SS, 4 leaves; total 342 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title, same as in Vol. 1, except volume-number], p. [iii.];—[bookseller's notice], p. [iv.];—[text], pp. [1]–622;—[supplement, with half-title], pp. [i.]–lxii. The numbers 393 to 396 are omitted in the pagination.

PLATES: 46 full-page plates (many of which are wrongly placed); also 24 engravings (proofs on India paper) in the text, as called for in the lists of plates in Vol. 1. There are also numerous woodcuts in the text.

CONDITION: Size of leaf, 10 x 6⅝ inches. Bound in blue crushed levant morocco, gilt tops, other edges uncut; by Adolphe Bertrand.

OTHER COPIES.

British Museum; Huth; and Hoe Libraries.

REFERENCES.

Hoe, *Catalogue*, 1 (1905) : 213; Huth, *Catalogue*, 2 (1880) : 428; Lowndes, 2 (1869) : 641; Brunet, 2 (1861) : 682; *Bibliotheca Grenvilliana*, Part 2 (1848), p. 163.

Of this work 900 copies were published in royal octavo, and a large-paper edition of 100 copies in quarto. The work is most sumptuously printed, the cost of the engravings alone being nearly £5000. A volume of illustrations, first published in parts and then in volume form, in 1823, as *A Series of Groups, Illustrating the Physiognomy, Manners, and Character of the People of France and Germany. By George Lewis*, was made up from a selection of sketches made by that artist when he accompanied Dibdin on his continental tour. With one exception, none of them appears in the work here described.

The signatures of these volumes are normally in eights; where there are more the leaves usually, but not invariably, contain a mounted India proof in the text which is always included in the pagination.

A Second Edition, abridged and omitting all the original plates except five, but containing seven new plates, was published in 1829.

This work contains much curious information respecting the manuscripts and rare works in public and private libraries in France, and is printed and embellished in the same style of excellence as Dibdin's other works. A "Private Plate," a portrait of | DIANE DE POICTIERS. | From an Original Painting, supposed to be by Primaticcio, | late in the collection of Quintin Craufurd Esq^r | and now in that of Earl Spencer, at Althorp. | , engraved by J. Thompson, is inserted in some copies, at p. 478 of Vol. 2. This plate was destroyed after fifty impressions were taken off. Another plate, a portrait of Comte de Brienne, was engraved by S. Freeman, as an additional illustration to face p. 469 of Vol. 2. Another, a view of the Prater at Vienna, engraved by G. Corbould, from a drawing by G. Lewis, is intended to face p. 587 of Vol. 2.

DIBDIN, THOMAS FROGNALL.

THE LIBRARY COMPANION. LONDON, *for Harding, Triphook, and Lepard, and J. Major*, 1825. 2 vols., royal octavo, viz.: [316]

VOL. 1.

COLLATION BY SIGNATURES: [a], 4 leaves; b, c, d, each 8 leaves; e, 1 leaf; B to Z, Aa, Bb, Cc, each 8 leaves; Dd, 4 leaves; *Dd, 2 leaves; total 235 leaves.

COLLATION BY PAGINATION: [half-title], recto of [a]; —[blank], verso of [a]; —[title] | THE | Library Companion; | OR, | THE YOUNG MAN'S GUIDE, | AND | THE OLD MAN'S COMFORT, | IN THE | CHOICE OF A LIBRARY. | BY THE | REV. T. F. DIBDIN, M.A., F.R.S. | . . . | VOL. I. | SECOND EDITION. | [vignette] | BOOK OPENETH BOOK. | LONDON: PRINTED FOR | HARDING, TRIPHOOK, AND LEPARD, FINSBURY-SQUARE; | AND J. MAJOR, FLEET-STREET. | MDCCCXXV. |, recto of [a 2]; —[imprint], verso of [a 2]; —[dedication], recto of [a 3]; —[blank], verso of [a 3]; —[advertisement to the Second Edition], recto of [a 4]; —[blank], verso of [a 4]; —[preface and synoptical table of subjects and authors], pp. [i.]–l.; —[introduction], pp. [1]–2; —[text], pp. 3–412. Page xlix. is wrongly numbered lxix.

VOL. 2.

COLLATION BY SIGNATURES: [A], B, each 2 leaves; C to Z, 2A, Bb to Ee, each 8 leaves; Ff to Nn, each 4 leaves; Oo, 2 leaves; total 246 leaves. Leaf R is wrongly marked Tt; and Ll is 3N.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[blank], verso of [A]; —[title, same as in Vol. 1], recto of [A2]; —[imprint], verso of [A2]; —[text], pp. 413–832; —[index, with half-title], pp. [833]–899; —[publishers' advertisement], p. [900].

CONDITION: Size of leaf, 9 15/16 x 6 5/16 inches. Bound in blue crushed levant morocco, gilt tops, other edges uncut; by Adolphe Bertrand.

REFERENCES.

Huth, *Catalogue*, 2 (1880): 428; Lowndes, *Bibliographer's Manual of English Literature*, 2 (1869): 641; Brunet, 2 (1861): 684; Graesse, *Trésor de Livres Rares et Précieux*, 2 (1861): 384.

This, the Second Edition of *The Library Companion*, was printed in two sizes, octavo and royal octavo. It contains a few corrections and omissions, among the latter being the Cracherode breeches story, an anecdote concerning the Diary and Letters of John Evelyn, etc.

Dibdin also published "a postscript, containing a reply to the critiques on this work in the British Critic, Westminster and Quarterly Reviews, of which a few copies only were printed for private distribution."

The First Edition was published in 1824. Two volumes were to have been published, but of these only Vol. 1 appeared.

"This work," says Lowndes, "contains much curious and important bibliographical information not elsewhere to be found, and will at all times be consulted, as a work of reference, by the Bibliographer, Biographer, and Historian."

DIBDIN, THOMAS FROGNALL.

REMINISCENCES OF A LITERARY LIFE. LONDON, *John Major*, 1836. 2 vols., octavo, viz.: [317]

VOL. 1.

COLLATION BY SIGNATURES: [*a*], *b*, each 8 leaves; [*c*], 2 leaves; B to Z, AA to MM, each 8 leaves; NN, 6 leaves; total 296 leaves.

COLLATION BY PAGINATION: [title] | REMINISCENCES | OF | A LITERARY LIFE; | BY THE REVEREND | THOS. FROGNALL DIBDIN, D.D. | [vignette] | [2 lines] | LONDON: | JOHN MAJOR, 71, GREAT RUSSELL-STREET, | BLOOMSBURY. | MDCCCXXXVI. | , p. [i.]; —[imprint], p. [ii.]; —[dedication, preface, list of subscribers, list of plates, and errata], pp. [iii.]–[xxxv.]; —[blank], p. [xxxvi.]; —[text], pp. [1]–556.

PLATES: 5 plates, as called for in the list of plates, except that the one which faces p. 402 should face p. 408. There are also several illustrations in the text.

VOL. 2.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; NN (continued), 2 leaves; OO to ZZ, 3A to 3Q, each 8 leaves; 3R, 3 leaves; total 214 leaves.

COLLATION BY PAGINATION: [title] | REMINISCENCES | OF | A LITERARY LIFE; | WITH | ANECDOTES OF BOOKS, | AND OF | BOOK COLLECTORS: | BY THE REVEREND | THOS. FROGNALL DIBDIN, D.D. | PART THE SECOND. | LONDON: | JOHN MAJOR, 71, GREAT RUSSELL-STREET, | BLOOMSBURY. | MDCCCXXXVI. | , p. [i.]; —[blank], p. [ii.]; —[text continued], pp. 557–982.

PLATES: 5 plates, as called for in the list of plates in Vol. 1.; the last one, a vignette, facing p. 974, is a mounted India-paper proof. There are also several woodcuts and facsimile signatures in the text.

CONDITION: Size of leaf, 8¾ × 5⁷⁄₁₆ inches. Bound in blue crushed levant morocco, gilt tops, other edges uncut; by Adolphe Bertrand.

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 215; Huth, *Catalogue*, 2 (1880): 428; Lowndes, 2 (1869): 642; Brunet, 2 (1861): 684; Graesse, 2 (1861): 384.

This work was published in two sizes, octavo and imperial octavo. Of the latter, or large-paper edition, only 39 copies were printed. To this work Dibdin subsequently added an index of 44 pages, which was published in both large and small paper, but is frequently lacking.

Brunet says the large-paper copies contain: (1) a duplicate copy richly colored of the plate at p. 345 representing a well known capital letter B; (2) an exterior view of Eshton Hall near Skipton, in Yorkshire, belonging to Miss Currer, a granddaughter of Richard Richardson, the celebrated botanist and antiquary; and (3) a view from the windows of the library.

DIBDIN, THOMAS FROGNALL.

A BIBLIOGRAPHICAL ANTIQUARIAN AND PICTURESQUE TOUR IN THE NORTHERN COUNTIES OF ENGLAND AND IN SCOTLAND. LONDON, *for the Author by C. Richards*, 1838. 2 vols., royal octavo, viz.: [318]

VOL. 1.

COLLATION BY SIGNATURES: [A], 8 leaves; 1 leaf, without signature-mark; B to Z, 2A to 2E, each 8 leaves; 2F, 2 leaves; a, b, each 8 leaves; total 243 leaves.

COLLATION BY PAGINATION: [title] | A | BIBLIOGRAPHICAL | Antiquarian and Picturesque | TOUR | IN THE | NORTHERN COUNTIES OF ENGLAND | AND IN | SCOTLAND. | BY THE REVEREND | THOMAS FROGNALL DIBDIN, D.D. | . . . | VOL. I. | [vignette] | DEI OMNIA PLENA. | LONDON: | PRINTED FOR THE AUTHOR BY C. RICHARDS, ST. MARTIN'S LANE: | AND SOLD BY JAMES BOHN, 12, KING WILLIAM STREET, STRAND, LONDON: | LAING AND FORBES, EDINBURGH: JOHN SMITH AND SON, | GLASGOW: AND E. CHARNLEY, NEWCASTLE. | MDCCCXXXVIII. |, p. [i.]; —[blank], p. [ii.]; —[dedication, preface, and contents], pp. [i.]–[xviii.]; —[text], pp. [1]–436; —[supplement], pp. [i.]–iv.; —[general index, with half-title], pp. [v.]–xxx.; —[errata for both volumes], p. [xxxi.]; —[imprint], p. [xxxii.].

PLATES: 13 plates, facing pp. 13, 67, 180, 184, 200, 202, 204, 213, 321, 356, 366, 391, and 404; also numerous copper-plate engravings and woodcuts in the text.

VOL. 2.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; [2F], 6 leaves; 2G to 2Z, 3A to 3Z, each 8 leaves; 3 leaves, without signature-marks; total 331 leaves. Leaves 2F and 3A have no signature-marks.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.]; —[blank], p. [ii.]; —[half-title], p. [iii.]; —[blank], p. [iv.]; —[contents], pp. [437]–[438]; —[text], pp. [439]–1090; —[list of subscribers], pp. [1091]–[1095]; —[blank], p. [1096]. Page 453 is wrongly numbered 449; 454 is 450; and the numbers 1009 and 1010 are omitted in the pagination.

PLATES: 28 plates, facing the title-page and pp. 453 (wrongly numbered 449), 470, 514 (2), 547, 598, 602, 667, 701, 702, 717, 718, 734 (2), 736, 750 (2),

772, 787, 870, 888, 898, 903, 928, 1025, 1039, and 1063; also numerous copperplate engravings and woodcuts in the text.

CONDITION: Size of leaf, 9 15/16 x 6 1/8 inches. Bound in blue crushed levant morocco, gilt tops, other edges uncut; by Adolphe Bertrand.

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 215 (plates and vignettes on India paper); Huth, *Catalogue*, 2 (1880): 428; Lowndes, 2 (1869): 641; Brunet, 2 (1861): 686; Graesse, 2 (1861): 384; *Bibliotheca Grenvilliana*, Part 2 (1848), p. 163.

Large- and small-paper copies of this work were published, the former in three volumes, imperial octavo. The latter, in two volumes, royal octavo, was limited to a hundred copies, with the vignettes and some of the plates on India paper. Some copies of the small-paper edition also have impressions of the plates on India paper.

In this work the author concludes his tours. It is an essential companion to his Tours in France and Germany, and is of historical interest, as it describes some collections that have since ceased to exist. Two or three copies of the plates and etchings before the letter were issued separately on India paper.

DIBDIN, THOMAS FROGNALL.

BIBLIOMANIA; OR BOOK-MADNESS. LONDON, *Henry G. Bohn*, 1842. [319]

Royal octavo. Third Edition.

COLLATION BY SIGNATURES: [*a*] to *e*, B to Z, 2A to 2Q, each 8 leaves; 2R, 5 leaves; *a*, *b*, each 8 leaves; *c*, 1 leaf; total 366 leaves. Leaf *b* 2 has no signature-mark.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[woodcut and quotation], p. [ii.]; —[rubricated title] | BIBLIOMANIA; | OR | Book-Madness; | A BIBLIOGRAPHICAL ROMANCE. | ILLUSTRATED WITH CUTS. | BY THOMAS FROGNALL DIBDIN, D.D. | New and improved Edition, | TO WHICH ARE NOW ADDED | PRELIMINARY OBSERVATIONS, AND A SUPPLEMENT INCLUDING A KEY | TO THE ASSUMED CHARACTERS IN THE DRAMA. | [copperplate vignette] | LONDON: | HENRY G. BOHN, YORK STREET, COVENT-GARDEN. | MDCCCXLII. |, p. [iii.]; —[imprint], p. [iv.]; —[2 advertisements, preface, and contents], pp. [v.]–xiv.; —[rubricated title] | THE BIBLIOMANIA; | OR | Book-Madness; | CONTAINING SOME ACCOUNT OF THE | HISTORY, SYMPTOMS, AND CURE OF | THIS FATAL DISEASE. | IN AN EPISTLE ADDRESSED TO | RICHARD HEBER, ESQ. | BY THE | REV. THOMAS FROGNALL DIBDIN, F.S.A. | [quotation] | LONDON: | REPRINTED FROM THE FIRST EDITION, PUBLISHED IN | 1809. |, p. [xv.]; —[blank], p. [xvi.]; —[introduction], pp. [1]–63; —[postscript], p. [64]; —[text in 6 parts, with half-title to each], pp. [65]–564; —[addenda], p. [565]; —[blank], p. [566]; —[supplement, with half-title], pp. [567]–618; —[indexes, with half-title], pp. [i.]–xxxiv. The dedication, 1 page, verso blank, is inserted as a plate between pp. [iv.] and [v.].

PLATES: 2 plates — a line engraving: portraits of Luther and Melanchthon, facing p. [xv.]; and The Cave of Despair, engraved by R. Branston, facing p. 615.

There are also numerous woodcuts, and 3 copperplate India proofs, mounted in the text, on pp. 250, 254, and 484.

CONDITION: Size of leaf, 9 11/16 × 6 9/16 inches. Bound in blue crushed levant morocco, gilt top, other edges uncut; by Adolphe Bertrand.

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 216; Huth, *Catalogue*, 2 (1880): 427; Lowndes, 2 (1869): 639; Brunet, 2 (1861): 680; Graesse, 2 (1861): 382.

This, the Third Edition of *Bibliomania*, was published in two sizes, royal and imperial octavo; of the latter, or large-paper edition, but 55 copies were printed.

The First Edition of this work, a mere pamphlet, appeared in 1809; a second and enlarged edition appeared two years later. The edition here described was a new and improved one "with considerable additions, including a key to the assumed Characters in the drama, and a Supplement [containing a reprint of the edition of 1809, all], edited by Dr. Dibdin himself." Lowndes, also, gives the actual names of the characters personified.

"The Bibliomania is written in dialogues or conversations, the characters introduced are well-known book collectors of the author's acquaintance. The great value of the work is in the notes, which abound with anecdotes of Books and Book Collectors, and an account of the rarer articles in their collections, and the prices at which they were sold, extracted from the sale catalogues."

DICKENS, CHARLES. (*b.* 1812, *d.* 1870.)

THE VILLAGE COQUETTES. LONDON, *Richard Bentley*, 1836. [320]

Octavo. First Edition.

COLLATION BY SIGNATURES: [A] to D, each 8 leaves; E, 4 leaves; total 36 numbered leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 320], p. [1]; —[imprint], p. [2]; — | DEDICATION. | TO J. P. HARLEY, ESQ. | [signed] | Yours most faithfully, | CHARLES DICKENS. | [dated] | *December 15th.* 1836. |, p. [3]; —[blank], p. [4]; —[preface], pp. [5]–[6]; —[dramatis personæ], p. [7]; — | *** Managers are requested to observe that this Play | is Copyright, and cannot be acted without | the Author's permission. |, p. [8]; —[text, with heading] | THE VILLAGE COQUETTES. |, pp. [9]–71; —[imprint], p. [72].

CONDITION: Size of leaf, 8 13/16 × 5½ inches. Bound in red crushed levant morocco, gilt top, other edges uncut and unopened; by B. M. Pickering.

REFERENCES.

Thomson (J. C.), *Bibliography of the Writings of Charles Dickens* (1904), p. 21, No. 11; Kitton, *Minor Writings of Charles Dickens* (1900), pp. 199–267; Slater, *Early Editions* (1894), p. 82, No. 3; Locker-Lampson, *Catalogue* (1886), p. 153; Johnson, *Hints to Collectors of Original Editions of the Works of Charles Dickens* (1885), p. 12, No. III.; Shepherd, *Bibliography of Dickens* (1880), p. 8, No. 9.

This edition, published a few days before Christmas, 1836, was issued in gray boards. Owing to the chance discovery of a hundred complete copies of the original

edition in quires, its value has fallen. An edition for use at the theatre was published by Bradbury & Evans in 1839, and an edition with the musical score was sold at the theatre. A facsimile reprint was issued by Bentley in 1878, with a note on the back of the title-page stating it to be a reprint. Forged title-pages have been substituted on which this note is omitted.

This opera was written in 1835, though not produced at the St. James's Theatre until December 6, 1836. It was played nineteen times that season, and also at Edinburgh. Dickens did not think very highly of it. When, in 1843, it was proposed to revive it, he wrote to R. H. Horne: "I did it in a fit of d—— good nature for Hullah, who wrote some pretty music for it. . . . I have been most sincerely repentant ever since and would n't reprint it for 1000*l.*, and devoutly wish it to be forgotten." About a year before his death, when asked by Mr. Locker-Lampson if he possessed a copy of the work, Dickens laughed and said, "No, and if I knew it was in my house, and if I could not get rid of it in any other way, I would burn the wing of the house where it was!"

Charles Dickens, christened Charles John Huffam Dickens, the son of a Government clerk, was born at Portsea, February 7, 1812. During his boyhood, owing to the poverty of his father, he experienced many hardships, and received little schooling. About 1829 he began the study of shorthand, which led to his being employed at the age of nineteen as a reporter in the House of Commons for the *True Sun* and *Mirror of Parliament*, and finally in his twenty-third year for the *Morning Chronicle*.

His first literary piece of writing, "A Dinner at Poplar Walk," now known as "Mr. Minns and His Cousin," first appeared in 1833 in the *Monthly Magazine*. This was followed by other sketches, which were afterward collected and published as *Sketches by Boz* (our No. 332). In 1836 he began *Pickwick Papers* (our No. 321). This work was issued in monthly parts, in green wrappers, the last number appearing in 1837. This was followed by *Oliver Twist* (our No. 327) in *Bentley's Miscellany*. *Nicholas Nickleby* (our No. 331) appeared in 1838–1839 in monthly parts. This story was followed by *Master Humphrey's Clock* (our No. 334), in which were included two stories, *The Old Curiosity Shop* and *Barnaby Rudge*.

In the early part of 1842 Dickens visited this country for the first time. On his return he wrote *American Notes* (our No. 336), which on its reception here at once created a great commotion because of its strictures on American life. In his next work, *Martin Chuzzlewit* (our No. 339), stung to the quick by the reception of *American Notes*, he brought his hero to America in order that he might issue fresh criticisms of American customs and institutions.

The relatively small sales of *Chuzzlewit*, and his disappointment in the returns from the first of his Christmas stories, *The Christmas Carol* (our No. 337), which appeared at Christmas in 1843, led to a break with his publishers, Chapman & Hall, and to an agreement with Bradbury & Evans, who continued to publish his writings until 1858, when he resumed his connections with the former firm.

In 1844 he went to Italy, where he remained for a year, during which he pro-

duced *The Chimes* (our No. 341). In January, 1846, he became the first editor of the *Daily News*, a position which, finding himself unfitted for, he did not hold long, though he continued for some time after to contribute to it the letters descriptive of his Italian journeys. The next twelve months were spent at Lausanne, where he wrote *Dombey and Son* (our No. 345) and his third Christmas story, *The Battle of Life* (our No. 342).

September, 1847, found him back again in London at his house in Devonshire Terrace. About this time, being in much easier circumstances financially, owing to the success of *Dombey and Son*, he became very much interested in theatricals, an interest which he maintained with much activity for many years. His next great literary success was the story of *David Copperfield*, remarkable for its biographical element. With this work Dickens became the accepted leader among English novelists. He now found himself able to undertake a long contemplated work — the establishment of a weekly journal, the first number of which appeared March 30, 1850, under the felicitous name *Household Words*. Much of his energy during the remainder of his life was given to this journal (1850–1859), and to its successor, *All the Year Round* (1859–1868).

In both these journals Dickens gave special prominence to the Extra Christmas Numbers (our Nos. 347 and 357). In the production of these short tales Dickens called in the assistance of other contributors, but those furnished by himself shone conspicuously, many of them being considered among his very best descriptive character sketches. In addition to the numerous occasional papers which he furnished to *Household Words*, *A Child's History of England* (our No. 349) and *Hard Times* (our No. 351) appeared as serials; while in *All the Year Round*, *A Tale of Two Cities* (our No. 356) and *Great Expectations* also appeared in serial form. In the latter periodical also appeared three works which had been specially written for and had previously appeared in American periodicals: *Hunted Down* (our No. 360), in the *New York Ledger*, from August 20 to September 3, 1859; "Holiday Romance," in *Our Young Folks*, from January to May, 1868; and "George Silverman's Explanation," in the *Atlantic Monthly*, from January to March, 1868.

In April, 1858, he began his first course of public readings. From this time onward to the close of his life these readings became an important part of his work. They embraced four series. The first were given from 1858 to 1859. The second extended from the autumn of 1861 to June, 1863. The third, which included those given during his famous American tour, were begun in Easter week in 1866 and continued to the autumn of 1867, when he sailed for America. His American readings were begun in Boston in November, 1867, and continued to April, 1868, when he sailed for home. His last series of readings was begun in October, 1868. The following February he was obliged to suspend his work, and began again only to break down at Preston on April 23, 1869. The "Farewell Readings" which constituted the concluding portion of those interrupted by his illness, nine months previously, were given in St. James's Hall in London from January to March, 1870. For the 423 public readings, exclusive of those given for charitable or friendly purposes,

THE

VILLAGE COQUETTES:

A COMIC OPERA.

IN TWO ACTS.

BY CHARLES DICKENS.

THE MUSIC BY JOHN HULLAH.

LONDON:
RICHARD BENTLEY,
NEW BURLINGTON STREET.
1836.

No. 320. Title-page of Dickens' Village Coquettes; 1st Edition; 1836.

Dickens received the enormous sum of £45,000; a handsome result, but attained at a lamentable sacrifice of health.

In the interval between his second and third series of readings he wrote *A Tale of Two Cities* (our No. 356), *Great Expectations*, and *Our Mutual Friend* (our No. 359). After his breakdown, during his fourth series of readings, he began *The Mystery of Edwin Drood* (our No. 361), but died before it was finished, June 9, 1870, and was buried in Westminster Abbey with all possible simplicity five days later.

No collection of Dickens' works can compare in interest with that of the Forster Collection in the South Kensington Museum with its numerous original autograph manuscripts, First Editions, and Dickensiana. Forster as Dickens' friend and literary adviser enjoyed an opportunity for making a collection of that author's writings which has been vouchsafed to no other person.

DICKENS, CHARLES.

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. London, *Chapman and Hall*, 1837. [321]

Octavo. First Edition. In the Original Parts.

Collation by Signatures: [A], 8 leaves; B, C, D, each 4 leaves; E, 1 leaf; E (repeated), F, G, each 4 leaves; H to Z, Aa to Tt, each 8 leaves; total 303 numbered leaves.

Collation by Pagination: [half-title], p. [i.];—[blank], p. [ii.];—[title, as reproduced; *See* No. 321], p. [iii.];—[imprint], p. [iv.];—[dedication to Sergeant Talfourd, preface, contents, directions to the binder, and errata], pp. [v.]–[xvi.];—[text], pp. [1]–609;—[blank], p. [610].

Plates: Engraved title and 44 plates, designed, etched, and signed by Seymour (7), Buss (2), and "Phiz", i. e. Hablôt K. Browne (34); two by the latter, in No. IV., signed "Nemo." With 2 plates to each number, except Nos. I., II., III., and XIX., which have 4, 3, 4, and 4 respectively.

Condition: Size of leaf, 8 13/16 × 5 11/16 inches. In the original 20 numbered monthly parts (the last a double number), from April, 1836, to November, 1837 (no number being issued for June, 1837), in green wrappers, at one shilling each, with pictorial title designed by Seymour: | THE | POSTHUMOUS PAPERS | OF THE | PICKWICK | CLUB | CONTAINING A FAITHFUL RECORD OF THE | PERAMBULATIONS, PERILS, TRAVELS, ADVENTURES | AND | Sporting Transactions | OF THE CORRESPONDING MEMBERS. | EDITED BY "BOZ." | WITH ILLUSTRATIONS. | LONDON: CHAPMAN & HALL, 186, STRAND. |; the imprint of some wrappers varying slightly from that here given. With wrappers and advertising pages on yellow and white paper, in all 117 leaves, as follows: Nos. I. to XX., 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 9, 14, 22, 6, 8, 16, 18 (11 slips), respectively. With notices to the readers in Nos. II., III., X., and XV., and an advertising poem in No. X.

References.

Layard, *Suppressed Plates* (1907), pp. 28–34; Thomson, *Bibliography* (1904), p. 22, No. 12; Kent, *Bibliographical Notes on One Hundred Books Famous in English Literature* (Grolier Club; 1903), p. 180; Kitton, *Novels of Charles Dickens* (1897), pp. 1, 24; Slater, *Early Editions* (1894), p. 83, No. 6; Fitzgerald, *History of Pick-*

wick (1891), pp. 357–375; Johnson, *Hints to Collectors* (1885), p. 14, No. v.; Thomson (D. C.), *Life of Hablôt K. Browne* (1884), pp. 80–106, 239; Shepherd, *Bibliography* (1880), p. 9, No. 12; Cook, *Bibliography of the Writings of Charles Dickens* (1879), p. 10, No. 11.; also pp. 83–85.

This work, which has been said to be, after the Bible, Shakespeare, and Bunyan's *Pilgrim's Progress*, the best known work in the English language, was announced for publication by advertisement in *The Times* for March 26, 1836.

Seymour's death by his own hand before the publication of the second number necessitated the employment of another artist. After much difficulty, R. W. Buss was engaged, and completed two plates, which, owing to his unfamiliarity with etching, proved unsatisfactory. This failure on the part of Buss led to the engagement of "Phiz" (Hablôt K. Browne), after a competition in which Thackeray and Leech took part.

Of the first four numbers but 1500 copies of each were originally printed. Until Dickens introduced Sam Weller the sales were slow, and at one time the publishers seriously considered the idea of abandoning its continuation as hopeless. With the appearance of Weller the tide turned, and *Pickwick* sprang into phenomenal popularity. Owing to the enormous demand, new copies of the early numbers were again and again reprinted, and the plates retouched and slightly altered whenever they showed signs of wear. In view of these reprints and changes in the plates, Kitton makes the statement that "there are probably not more than a dozen copies of the first edition of 'Pickwick' in existence."

"The distinguishing marks of a genuine *first* issue," says Thomson, "are: (*a*) all parts are dated on cover 1836; (*b*) on cover of part 1 are the words '*With four illustrations by Seymour*—later reprints *With illustrations;* (*c*) part 1 contains Seymour's four plates unsigned—not those re-etched; (*d*) on cover of part 2 are the words *With illustrations by Seymour*—later reprints *With illustrations;* (*e*) part 2 contains three plates by Seymour, signed, not 'Phiz's' re-etched plates; (*f*) on cover of part 3 are the words *With illustrations by R. W. Buss*—later reprints *With illustrations;* (*g*) there are three distinct early issues of part 3: with Buss's original etchings, as re-etched by Browne signed 'Nemo,' and signed as 'Phiz'; (*h*) the two plates in part 4 are signed 'Nemo'—later reprints 'Phiz'; (*i*) parts 2, 3, 5, 10, and 15 contain Addresses to the Public from the author, and parts 17, 18, and 20 Addresses by the publishers; (*k*) the plates in parts 1 to 12 have no titles, only numerical references to the pages containing the passages illustrated; plates in parts 13 to 20 have neither titles nor numerical page references; (*l*) the name 'Weller' in 'Marquis of Granby' plate is spelt 'Veller.' Parts containing plates with titles are not first issues, but reprints of later issue."

The plates by Buss, "The Cricket Match," facing p. 69, and an "Arbour Scene," facing p. 74, were "so abominably bad," to use Dickens' words, that they were suppressed; "The Influence of the Salmon" replacing "The Cricket Match," and another "Arbour Scene" engraved by "Phiz" supplanting Buss's plate with the same title. Only about 700 copies were published with the Buss

THE

Posthumous Papers

OF

THE PICKWICK CLUB.

BY CHARLES DICKENS.

WITH

FORTY-THREE ILLUSTRATIONS, BY R. SEYMOUR AND PHIZ.

LONDON:
CHAPMAN AND HALL, 186, STRAND.

MDCCCXXXVII.

No. 321. Title-page of Dickens' Posthumous Papers of the Pickwick Club; 1st Edition; 1837.

originals before the plates by Browne were substituted for them. Layard in his *Suppressed Plates* gives both the Buss and Browne plates of the "Arbour Scene" and the suppressed plate of "The Cricket Match" by Buss.

Several sets of extra plates were engraved and separately published by different artists: 32 plates by Onwhyn, under the pseudonym "Samuel Weller," in 1837, reprinted in 1847; 40 by "Alfred Crowquill," A. H. Forrester, in 1837; 20 by W. Heath, in 1837; 10 by Thomas Sibson, in 1837; 32 by Sir John Gilbert, in 1847; 6 by "Phiz," in 1847; and 24 etchings by Pailthorpe, in 1882.

"The position of 'Phiz' as an illustrator," says D. C. Thomson, his biographer, "is in the front rank of the workers of the middle of the nineteenth century. There are three men whose claims to the first place are yet matters of dispute. George Cruikshank and John Leech were artists of a similar character to Hablôt Browne, and both executed works which are the nearest approach to any 'Phiz' designed. The latter, notwithstanding his untrained hand, was decidedly the most artistic of the three, though his modesty throughout life prevented him seeking for the recognition that was his due.

"A laurel of equal merit is the most satisfactory crown for the trio, as they deserve equivalent admiration. In some respects Cruikshank surpasses both Leech and 'Phiz,' and in the same way Leech is occasionally ahead of 'Phiz' and Cruikshank; while for readiness of pencil and power of embodying an author's ideas into pictorial representation, neither Leech nor Cruikshank, nor indeed any other illustrator of former or present days, surpasses Hablôt Knight Browne."

Pickwick was published in book form in 1837, in green (or purple) cloth, with a dedication to Sergeant Talfourd, author of the play *Ion* and other works, which is dated from "48 Doughty Street, September 27th, 1837."

A Reading Edition from *Pickwick*, entitled "Mr. Bob Sawyer's Party," with a frontispiece by S. Eytinge, Jr., was issued in 1867 by Ticknor & Fields, with a prefatory note signed "Charles Dickens" and dated October, 1867.

DICKENS, CHARLES.

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. London, *Chapman and Hall*, 1887. 2 vols., royal octavo, viz.: [322]

VOL. I.

COLLATION BY SIGNATURES: [*a*], *b*, *c*, B to Z, AA to EE, each 8 leaves; total 240 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[edition notice], p. [ii.]; —[rubricated title] | THE | POSTHUMOUS PAPERS | OF | THE PICKWICK CLUB | BY | CHARLES DICKENS | *WITH ILLUSTRATIONS BY R. SEYMOUR, R. W. BUSS, HABLÔT K. BROWNE* | ("*PHIZ*") *AND J. LEECH* | IN TWO VOLUMES | VOLUME I | LONDON: CHAPMAN AND HALL | LIMITED | 1887 |, p. [iii.]; —[imprint], p. [iv.]; —[half-title] | INTRODUCTION |, p. [v.]; —[blank], p. [vi.]; —[editor's preface], pp. vii.–xv.; —[blank], p. [xvi.]; —[list of prefatory matter, 6 lines], p. xvii.; —[blank], p. [xviii.]; — | *Original*

Announcement of The Pickwick Papers.|, pp. xix.–xxi.;—[dedication], pp. xxii.–xxiii.;—|PREFACE.|(*To the Original Edition.*)|, pp. xxiv.–xxv.;—|PREFACE.|(*To the Cheap Edition of* 1847, *with notes showing the alterations made for the Preface to the "Charles Dickens" Edition.*)|, pp. xxvi.–xxxiii.;—|ADDRESSES ISSUED WITH THE ORIGINAL|PARTS.|, pp. xxxiv.–xl.;—[contents and list of plates], pp. xli.–xlvii.;—[blank], p. [xlviii.];—[text], pp. 1–430;—[imprint], p. [431];—[blank], p. [432].

PLATES: Frontispiece, engraved title-page, and 28 plates, as called for in the list of plates; all India-paper proofs.

VOL. 2.

COLLATION BY SIGNATURES: [A], 6 leaves; B to Z, AA to EE, each 8 leaves; FF, 4 leaves; total 226 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[edition notice], p. [ii.];—[title, same as in Vol. 1, except volume-number], p. [iii.];—[imprint], p. [iv.];—[contents and list of plates], pp. v.–xi.;—[blank], p. [xii.];—[text], pp. 1–439;—[facsimile of an inscription by Dickens in a presentation copy of *Pickwick* to Mr. Edward Chapman], p. [440].

PLATES: Frontispiece and 19 plates, as called for in the list of illustrations; all India-paper proofs.

CONDITION: Size of leaf, 9¼ × 6⅝ inches. Bound in green cloth, uncut edges. With facsimile of the original front wrapper of No. 1. bound in at the end.

REFERENCE.

Layard, *Suppressed Plates* (1907), p. 33.

In this, the Victorian Edition of *Pickwick*, may be seen facsimiles of the original drawings made for the suppressed plates, as well as two unpublished plates prepared by Mr. Buss. The subjects of these are "Mr. Pickwick at the Review" and "Mr. Wardle and his Friends under the Influence of the Salmon." These were evidently prepared as parts of a set of extra-illustrations for *Pickwick* which was given up. The first is an excellent drawing, and goes far to show that if Buss had been retained as the illustrator of *Pickwick*, he would no more have failed as a competent artist for this work than he did in various other successful works which he illustrated.

This same edition contains facsimiles of the unused drawings by "Phiz," "Mr. Winkle's First Shot," and of a water-color drawing of Tom Smart, sent to the publishers by John Leech as a trial specimen of his work.

DICKENS, CHARLES. [Caswell, Edward.]

SKETCHES OF YOUNG LADIES. LONDON, *Chapman and Hall,* 1837. [323]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to F, each 8 leaves; total 44 numbered leaves.

COLLATION BY PAGINATION: [title]|SKETCHES|OF|YOUNG LADIES:|IN WHICH THESE INTERESTING MEMBERS OF THE ANIMAL|KINGDOM ARE CLASSIFIED,|ACCORDING TO THEIR SEVERAL|INSTINCTS, HABITS, AND GENERAL CHARACTERISTICS.|BY "QUIZ."|WITH SIX ILLUSTRATIONS BY|"PHIZ."|LONDON:|CHAPMAN AND HALL, 186, STRAND.|MDCCCXXXVII.|, p. [i.];—[imprint], p.

[ii.]; —[preface and contents], pp. [iii.]–viii.; —[text], pp. [1]–80.

PLATES: 6 engravings, designed, etched, and signed by "Phiz"; facing the title-page and pp. 12, 26, 40, 56, and 70.

CONDITION: Size of leaf, 6$\frac{3}{16}$ × 4 inches. Bound in the original light blue boards, the front cover with pictorial title designed by "Phiz": | SKETCHES | OF | YOUNG LADIES | BY | QUIZ | WITH | ILLUSTRATIONS | BY | PHIZ | CHAPMAN AND HALL. | LONDON] [186, STRAND. | [PRICE THREE SHILLINGS.]|.

REFERENCES.

Thomson, *Bibliography* (1904), p. 37; Slater, *Early Editions* (1894), p. 88, No. 8.

This work deals in a humorous way with the young ladies of the period, and is of value solely because of its association with Dickens, whose *Sketches of Young Gentlemen* (our No. 329) was written as a kind of protest against its ungallantry. In 1840 Dickens published a companion volume, entitled *Sketches of Young Couples* (our No. 333). An edition of the three series of *Sketches* in one volume, with eighteen etchings by "Phiz," was published in pictorial boards by Chapman & Hall in 1843.

[DICKENS, CHARLES.]

THE STRANGE GENTLEMAN. LONDON, *Chapman and Hall*, 1837. [324]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: [A], 2 leaves; B, C, D, each 8 leaves (the last blank and genuine); total 26 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 324], recto of [A]; —[imprint], verso of [A]; —[directions for costumes], recto of [A 2]; —[directions for place and time], verso of [A 2]; —[text], pp. [1]–46; —[1 blank leaf], [D 8].

PLATE: Frontispiece, by "Phiz"; lacking.

CONDITION: Size of leaf, 7$\frac{9}{16}$ × 4$\frac{13}{16}$ inches. Bound in half brown morocco, uncut edges. With the original lavender paper wrappers bound in: p. 1, title, as above, except name of place omitted, in single-rule border, with ornamental corners; pp. 2–3, blank; p. 4, publishers' advertisement. Laid in is a playbill of the St. James's Theatre, for December 12, 13, and 14, 1837, in which is included "The Strange Gentleman."

OTHER COPIES.

Forster Collection (2); and F. R. Halsey (with frontispiece and the original drawing for the same by "Phiz" inserted).

REFERENCES.

Layard, *Suppressed Plates* (1907), p. 54; Thomson, *Bibliography* (1904), p. 20, No. 10; Kitton, *Minor Writings of Dickens* (1900), pp. 196, 199; Slater, *Early Editions* (1894), p. 83, No. 4; Johnson, *Hints to Collectors* (1885), p. 13, No. IV.

The Locker-Lampson copy, with ex-libris.

This small farce was published in lavender (or pink) colored wrappers, with an etched frontispiece by "Phiz." It is believed that most of the copies must have been issued without the frontispiece, as it is the exception to find a copy containing it. It is constantly referred to as suppressed, though without any justification. It will be found reproduced in Layard's valuable work. There is a copy with this frontispiece

THE

STRANGE GENTLEMAN;

A Comic Burletta,

IN TWO ACTS.

BY "BOZ."

FIRST PERFORMED

AT

THE ST. JAMES'S THEATRE,

ON

THURSDAY, SEPTEMBER 29, 1836.

LONDON:
CHAPMAN AND HALL, 186, STRAND.
MDCCCXXXVII.

No. 324. Title-page of Dickens' Strange Gentleman; 1st Edition; 1837.

in the Forster Collection in the South Kensington Museum. The preliminary unpaged leaf giving directions for costumes is also frequently lacking.

A Second Edition was published in 1860, without the frontispiece; but a facsimile colored etching of "Phiz's" plate by Pailthorpe was afterward added. This edition is also quite rare.

This burletta, one of the rarest of Dickens' writings, is the first of the three plays written by him for the then newly built St. James's Theatre, the others being *The Village Coquettes* (our No. 320) and *Is She his Wife?* (our No. 364).

This play is adapted from "The Great Winglebury Duel," one of the *Sketches by Boz*. It was first played September 29, 1836, the first night of the season, with J. P. Harley in the title-rôle. It ran for sixty nights, Dickens being a constant attendant at the representations, and it is said that he once took part in it, though not very satisfactorily. But in 1842 at Montreal, three years later as Captain Bobadil in Jonson's *Every Man in his Humour*, in 1857 as Richard Wardour in *The Frozen Deep*, and in many other rôles, Dickens rivalled the performances of the best actors of the day; and it is undoubtedly true, that, had he adopted the stage as a profession, he would have attained a distinction in every respect equal if not superior to that which he acquired as a novelist.

Printed copies of the play — perhaps advance proofs? — were in circulation at the theatre in 1836, but not a single copy of that issue is known to be extant.

Inserted between the first and second fly-leaves of the copy here described is a two-page autograph letter by Dickens, dated "*The Shop Friday 22nd Feb. /50*," as follows: "*My dear Lemon Maclise and I are going to the Panorama of the Nile, today at 3. We are going to dine at the Rainbow at ½ past 5. After that, we are going anywhere. If you are disengaged, and a Man, join us at one or other of these places!* [signed] | *Affy Ever* | *C. D.*|.

Addressed on the opposite page | *Mark Lemon Esquire* | *Charles Dickens.* | .

On the fly-leaf is pasted a visiting-card of Dickens, as follows:

"Mr Charles Dickens,

(In blue ink) *5, Hyde Park Place — W — till the 1st June.*
Gad's Hill Place, Higham, by Rochester."

DICKENS, CHARLES.

THE STRANGE GENTLEMAN. London, [1871]. [325]

Octavo. Facsimile reprint.

Collation by Signatures: Identically the same as in No. 324.

Collation by Pagination: Identically the same as in No. 324.

Extra-Illustrated.

Inserted in this copy are three plates, as follows:

[1] Frontispiece (in two states, plain and colored); drawn, etched, and signed by Fredk W. Pailthorpe; facing the title-page.

[2] | *The Winglebury Duel.* |; designed, etched, and signed by George Cruikshank; facing p. 28.

Laid in is also a plate by "Phiz."

Condition: Size of leaf, 7½ × 5 inches. Bound in half cadet blue crushed levant morocco, gilt top; by Bradstreet. With facsimiles of the original paper wrappers bound in.

Reference.

Thomson, *Bibliography* (1904), p. 20.

This is a very faithful reprint, but differs from the original only in the ending of a few lines, viz.: in the last line on p. 3, the last letter of "dinner" is directly under the first letter in "very" of the line above; on p. 27, in the last line the word "manner?" is directly under the words "I don't"; and in the last line of p. 37 the word "ladies" is directly under the words "the bed."

DICKENS, CHARLES, *editor.*

MEMOIRS OF JOSEPH GRIMALDI. LONDON, *Richard Bentley,* 1838. 2 vols., large duodecimo, viz.: [326]

VOL. 1.

COLLATION BY SIGNATURES: [A], 10 leaves; B to N, each 12 leaves; total 154 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[imprint], p. [ii.]; —[title] | MEMOIRS | OF | JOSEPH GRIMALDI. | EDITED BY | "BOZ." | WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK. | IN TWO VOLUMES. | VOL. I. | LONDON: | RICHARD BENTLEY, NEW BURLINGTON STREET. | 1838. |, p. [iii.]; —[blank], p. [iv.]; —[contents and introduction], pp. [v.]–xix.; —[blank], p. [xx.]; —[text], pp. [1]–288.

PLATES: Portrait of Grimaldi, by Greatbatch, after Raven, facing the title-page; and 6 plates, designed, etched, and signed by George Cruikshank, facing pp. 16, 20, 68, 156, 182, and 238.

VOL. 2.

COLLATION BY SIGNATURES: [*a*], *b*, each 2 leaves; *c*, 1 leaf; B to [N], each 12 leaves; [O], 6 leaves; total 155 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[imprint], p. [ii.]; —[title, same as in Vol. 1, except volume-number], p. [iii.]; —[blank], p. [iv.]; —[contents], pp. [v.]–ix.; —[blank], p. [x.]; —[text], pp. [1]–263; —[imprint], p. [264]; —[publisher's advertisements], pp. [1]–36.

PLATES: 6 plates, designed, etched, and signed by George Cruikshank; facing the title-page and pp. 38, 42, 88, 144, and 238.

CONDITION: Size of leaf, 7⅞ × 4 15/16 inches. Bound in the original pink cloth, uncut edges.

REFERENCES.

Layard, *Suppressed Plates* (1907), p. 41; Thomson, *Bibliography* (1904), p. 40, No. 24; Douglas, *Works of George Cruikshank* (1903), p. 51, No. 185; Kitton, *Minor Writings of Dickens* (1900), pp. 177–182; Slater, *Early Editions* (1894), p. 88, No. 9; Marchmont, *The Three Cruikshanks* (1897), p. 55, No. 202; Johnson, *Hints to Collectors* (1885), p. 16, No. VIII.; Shepherd, *Bibliography* (1880), p. 15, No. 18; Reid, *Descriptive Catalogue*, 1 (1871): 152, Nos. 1903–1915; 327, No. 4952.

First Edition, First Issue.

This work was edited for Bentley by Dickens when he was writing *Pickwick.* The original manuscript was sold to Bentley by Mr. Egerton Wilkes, who had prepared it from autobiographical notes left by Grimaldi. The First Issue appeared in pink or brown pictorial cloth, uncut edges, with a half-length portrait of Grimaldi by Raven and twelve etchings by Cruikshank, six in each volume. In the Second Issue, which appeared with the same title-page, in a binding of black or brown cloth with designs in gilt, the plate "The Last Song" has a crudely executed grotesque border, by Forrester ("Alfred Crowquill"), composed of pantomimic characters, which, however, was soon removed. The plate with this border is reproduced in Layard's *Suppressed Plates* (1907), facing p. 40. Douglas says that the plate with the border "is supposed to be in the second state; and, as far as I am aware, this plate with

the border never occurs in the pink cloth copies, though it occurs with and without the border in the gilt cloth copies."

The only parts that Dickens is known to have written in this work are the preface and concluding chapter, though there is little doubt that he actually rewrote a considerable part of the work.

A new edition, with notes and additions, revised by Charles Whitehead, appeared in 1846.

[DICKENS, CHARLES.]

OLIVER TWIST. LONDON, *Richard Bentley*, 1838. 3 vols., duodecimo, viz.: [327]

VOL. 1.

COLLATION BY SIGNATURES: [A], 4 leaves (the first blank and lacking); B to P, each 12 leaves; total 172 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[half-title], recto of [A 2]; —[advertisement of *Barnaby Rudge*], verso of [A 2]; —[title] | OLIVER TWIST; | OR, THE | PARISH BOY'S PROGRESS. | BY "BOZ." | IN THREE VOLUMES. | VOL. I. | LONDON: | RICHARD BENTLEY, NEW BURLINGTON STREET. | 1838. |, recto of [A 3]; —[imprint], verso of [A 3]; —[list of illustrations], recto of [A 4]; —[blank], verso of [A 4]; —[text], pp. [1]–331; —[blank], p. [332]; —[publisher's advertisements], pp. [333]–[336].

PLATES: 9 plates, designed, etched, and signed by George Cruikshank, as called for in the list of illustrations.

EXTRA-ILLUSTRATED.

Inserted in this volume are the following plates:

9 engravings by Pailthorpe, in two states: proofs in bistre before the letter, on India paper, and the same colored; pictorial title-page and facing pp. 12, 71, 101, 115, 123, 144, 197, and 223.

12 water-color drawings by "Kyd"; facing pp. 14, 30, 52, 72, 122, 131, 142, 151, 198, 224, 242, and 306.

1 vignette, India-paper proof, by Browne; facing p. 20.

1 photogravure by Kitton; facing p. 127.

1 photogravure by Barnard; facing p. 236.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to U, each 8 leaves; X, 2 leaves; total 156 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[publisher's advertisement], verso of [A]; —[title, same as in Vol. 1, except volume-number], recto of [A 2]; —[imprint], verso of [A 2]; —[text], pp. [1]–307; —[blank], p. [308].

PLATES: 7 plates, designed, etched, and signed by George Cruikshank, as called for in the list of illustrations in Vol. 1.

EXTRA-ILLUSTRATED.

Inserted in this volume are the following plates:

5 engravings by Pailthorpe, in two states: proofs in bistre before the letter, on India paper, and the same colored; facing pp. 29, 63, 96, 242, and 292.

1 pen-and-ink drawing by Cruikshank, a rough sketch for the etching "The Burglary," mounted to size; facing the title-page.

5 water-color drawings by "Kyd"; facing pp. 35, 112, 179, 180, and 294.

VOL. 3.

COLLATION BY SIGNATURES: [A], 2 leaves (the first lacking); B to F, each 12 leaves; G, 2 leaves; H to P, each 12 leaves; total 160 leaves. Every fifth leaf of sheets B to F is wrongly marked B3, C3, etc.

COLLATION BY PAGINATION: [half-title?], recto of [A];—[blank], verso of [A];—[title, same as in Vol. 1, except volume-number], recto of [A 2];—[imprint], verso of [A 2];—[text], pp. [1]–315;—[blank], p. [316].

PLATES: 8 plates, designed, etched, and signed by George Cruikshank, as called for in the list of illustrations in Vol. 1.

EXTRA-ILLUSTRATED.

Inserted in this volume are the following plates:

7 engravings by Pailthorpe, in two states: proofs in bistre before the letter, on India paper, and the same colored; facing pp. 36, 50, 196, 205, 243, 251, and 310.

1 water-color drawing by "Kyd"; facing p. 194.

1 plate by Cruikshank, the substituted plate "Rose Maylie and Oliver" at Agnes's tomb, in its second state, India-paper proof; facing p. 315.

CONDITION: Size of leaf, 7⅞ × 4⅞ inches. Bound in red crushed levant morocco, gilt tops, other edges uncut; by Bradstreet. Bound in at the end of Vol. 3 are two pages of publisher's advertisement; the wrappers of the two impressions (four leaves) of the Pailthorpe etchings, of which but 50 sets of each were printed; and the original green front wrapper of Part X. of *Oliver Twist*, of the First Octavo Edition, published in 1846, with title: | THE | ADVENTURES | OF | OLIVER TWIST. | BY | CHARLES DICKENS | ILLUSTRATED | BY | GEORGE CRUIKSHANK | A NEW EDITION. | Revised & Corrected. | To be completed | IN TEN NUMBERS. | LONDON: | BRADBURY & EVANS, WHITEFRIARS. |; mounted on two leaves; with publisher's advertisement of *Dealings with the Firm of Dombey & Son* on the verso.

REFERENCES.

Layard, *Suppressed Plates* (1907), p. 43; Thomson, *Bibliography* (1904), p. 29, No. 14; Douglas, *Works of George Cruikshank* (1903), p. 49, No. 178; p. 50, Nos. 180–182; Marchmont, *The Three Cruikshanks* (1897), p. 53, Nos. 194–198; Kitton, *Novels of Charles Dickens* (1897), pp. 27–42; Slater, *Early Editions* (1894), p. 86, No. 7; Johnson, *Hints to Collectors* (1885), p. 15, No. VI.; Shepherd, *Bibliography* (1880), p. 11, No. 13; Cook, *Bibliography* (1879), p. 14, No. III.; also pp. 37, 38; Reid, *Descriptive Catalogue of the Works of Cruikshank*, 1 (1871): 150, Nos. 1850–1874; 327, Nos. 4947, 4949.

First Edition, First Issue.

This copy contains the list of illustrations lacking in most copies.

In this story, Dickens' second great work, are exposed the shortcomings of the Poor Law and workhouse systems, and the miseries silently borne by the poor.

The story first appeared in *Bentley's Miscellany* for February, 1837, and was concluded in the number for March, 1839, with 24 illustrations by George Cruikshank. On November 9, 1838, the entire story, without preface or dedication, was published in three volumes, post octavo, in brown cloth. Of this edition there were two issues. In the First Issue the title-page reads as in the above collation, and the suppressed plate, "Rose Maylie and Oliver," the so-called "Fireside Scene," faces p. 313 of Vol. 3. As the work was published in book form before the appearance of the final numbers in the *Miscellany*, this plate was suppressed and its place taken by one in which "Rose Maylie and Oliver" are represented at Agnes's tomb; this plate having been engraved before it became necessary to insert it in the

serial issue. Dickens insisted upon the suppression of the former plate; but before supplying another, Cruikshank worked it over with stippled additions, giving it a much darker tone, especially in the upper part. An impression of this modified plate was in the Bruton Collection, but it is not believed that any were published. Layard, in his interesting book on *Suppressed Plates*, gives both states of this plate.

The Second Issue of the First Edition has the title-page shortened to read, "Oliver Twist, by Charles Dickens," and in Vol. 3 appears the substituted plate, "Rose Maylie and Oliver" at Agnes's tomb.

The plates in the Second Issue are without the lines of publication and were probably more than once retouched. "Fagin in the condemned Cell," that wonderful if somewhat theatrical rendering of the hook-nosed Jew gnawing his fingers in an agony of remorse and fear, ranks with "Jack Sheppard carving his name upon the beam" (see our No. 6) as among the most desirable of the artist's performances.

The Second Edition with the shortened title appeared in 1839 with the words "Second Edition" on the title-page. In 1840 an edition was published with the title the same as in the First Issue of the First Edition.

In 1841 the Third Edition was published with a long preface dated "Devonshire-terrace, April 1841," and with the words "Third Edition" on the title-page.

A new edition in ten monthly parts, each in green paper wrappers with pictorial design by Cruikshank, was commenced in January, 1846. Owing to previous wear and tear, the plates required touching up; this was done by Findlay, who gave to some of them additional backgrounds, and otherwise tampered with them, much to Cruikshank's disgust. In this edition the substituted plate in Vol. 3 has been much changed, Rose Maylie's dress having been turned into a black one. Layard also gives both states of this plate. Later, the same year, 1846, it was issued in one volume in slate-colored cloth (our next number).

A set of 21 plates of extra-illustrations was issued by Pailthorpe in 1885.

The Brothers Dalziel in their record of fifty years' work (p. 47) say that during the publication of the *Ingoldsby Legends* (our No. 282) they saw much of Cruikshank, "who was an exceedingly entertaining companion, being always ready with some anecdotes or reminiscences of his experience. Amongst his many grievances (and George Cruikshank's stock was an assorted one) he complained bitterly of the treatment he had received at the hands of Charles Dickens, with reference to the authorship of 'Oliver Twist.' Cruikshank maintained 'that he had not only suggested the subject to Dickens, but that he had also given him the entire plot, sketched the characters, arranged all the incidents, and, in fact, constructed the entire story; so much so, indeed, that the book was, to all intents and purposes, HIS; for all that Dickens had to do with it was TO WRITE IT OUT, and any man who could hold a pen might have done it better'; concluding with, 'I am only sorry now I didn't do it myself.' Those were the old man's identical words, as spoken to us."

The greater part of the manuscript of *Oliver Twist*, beginning with the twelfth chapter and ending with the sixth chapter of the Third Book, the whole bound in two volumes, is in the Forster Collection at the South Kensington Museum.

DICKENS, CHARLES.

OLIVER TWIST. LONDON, *for the Author, by Bradbury & Evans*, 1846. [328]

First Demy Octavo Edition.

COLLATION BY SIGNATURES: [A], 6 leaves; B to U, each 8 leaves; X, 4 leaves; total 162 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; — [blank], p. [ii.]; — [title] | THE | ADVENTURES | OF | OLIVER TWIST; | OR, | The Parish Boy's Progress. | BY | CHARLES DICKENS. | WITH TWENTY-FOUR ILLUSTRATIONS ON STEEL, BY | GEORGE CRUIKSHANK. | A NEW EDITION, REVISED AND CORRECTED. | LONDON: | PUBLISHED FOR THE AUTHOR, | BY BRADBURY & EVANS, WHITEFRIARS. | MDCCCXLVI. |, p. [iii.]; — [imprint], p. [iv.]; — [contents, list of illustrations, and author's preface to the Third Edition], pp. [v.]–xii.; — [text], pp. [1]–311; — [imprint], p. [312].

PLATES: 24 plates, designed, etched, and signed by George Cruikshank, as called for in the list of illustrations.

Inserted as an extra-illustration is an etching by Chris Coveny; facing the title-page.

CONDITION: Size of leaf, 8⅝ × 5⅜ inches. Bound in red polished calf, gilt top, other edges uncut; by Tout.

[DICKENS, CHARLES.]

SKETCHES OF YOUNG GENTLEMEN. LONDON, *Chapman and Hall*, 1838. [329]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to F, each 8 leaves; total 44 leaves.

COLLATION BY PAGINATION: [title] | SKETCHES | OF | YOUNG GENTLEMEN. | Dedicated to the Young Ladies. | WITH SIX ILLUSTRATIONS | BY | "PHIZ." | LONDON: | CHAPMAN AND HALL, 186, STRAND. | MDCCCXXXVIII. |, p. [i.]; — [imprint], p. [ii.]; — [contents and dedication], pp. [iii.]–viii.; — [text], pp. [1]–76; — [publishers' advertisement], pp. [77]–[80].

PLATES: 6 engravings, etched and signed by "Phiz" (Hablôt K. Browne); facing the title-page and pp. 8, 33, 44, 55, and 66.

CONDITION: Size of leaf, 6⅛ × 3 15/16 inches. Bound in yellow polished calf, gilt top; by Tout. With the original blue paper wrappers bound in, with pictorial title designed by "Phiz": | SKETCHES | OF | YOUNG | GENTLEMEN | WITH | ILLUSTRATIONS | BY | PHIZ | CHAPMAN AND HALL. | 186, STRAND] [LONDON. | THREE SHILLINGS. |.

REFERENCES.

Thomson, *Bibliography* (1904), p. 35, No. 19; Kitton, *Minor Writings of Dickens* (1900), p. 64; Slater, *Early Editions* (1894), p. 88, No. 8; Johnson, *Hints to Collectors* (1885), p. 16, No. VII.; Thomson, *Life of Hablôt K. Browne* (1884), p. 117.

These *Sketches*, twelve in number, were published in blue paper boards with pictorial design and six woodcuts by "Phiz."

This work, which was held in slight esteem by Dickens, was written to order for

Chapman & Hall, to follow *Sketches of Young Ladies* by "Quiz" (E. Caswell), which they had published the previous year, and which was a kind of ungallant attack upon the fair sex (see our No. 323). This book, for which he received £125, was published anonymously. The Second Edition also bears the same date, and was followed by several other editions.

[DICKENS, CHARLES.]

THE LOVING BALLAD OF LORD BATEMAN. LONDON, *Charles Tilt*, 1839. [330]

Post sixteenmo. First Issue.

COLLATION BY SIGNATURES: [A], B, C, each 8 leaves; total 24 leaves.

COLLATION BY PAGINATION: [half-title] | LORD BATEMAN. |, p. [i.]; — [blank], p. [ii.]; — [title] | THE | LOVING BALLAD | OF | LORD BATEMAN. | ILLUSTRATED BY | GEORGE CRUIKSHANK. | LONDON: | CHARLES TILT, FLEET STREET; | AND MUSTAPHA SYRIED, CONSTANTINOPLE. | MDCCCXXXIX. |, p. [iii.]; — [imprint] | LONDON: | CLARKE, PRINTERS, SILVER STREET, FALCON SQUARE. |, p. [iv.]; — | Warning to the Public | CONCERNING | THE LOVING BALLAD | OF | LORD BATEMAN. | [signed] | GEORGE CRUIKSHANK?|, pp. [v.]–vii.; — [blank], p. [viii.]; — [text, printed on the recto pages only, with heading] | THE | LOVING BALLAD | OF | Lord Bateman. |, pp. [9]–29; — [blank], p. [30]; — | NOTES. |, pp. [31]–40; — | THE END. | [imprint] | Clarke, Printers, Silver Street, Falcon Square, London. |, p. 40; — [publisher's advertisements, with heading] | GEORGE CRUIKSHANKS WORKS. | PUBLISHED BY CHARLES TILT, FLEET STREET. |, pp. [41]–[48].

PLATES: 12 plates, as follows: 11 numbered illustrations, designed, etched, and signed by George Cruikshank; facing the title-page and pp. 11, 13, 15, 17, 19, 23, 27, and 29 (3); also 1 plate of music, also by Cruikshank; facing p. [viii.].

CONDITION: Size of leaf, 5 1/16 × 4 inches. Bound in the original green limp cloth, with gilt pictorial design on front cover, by Cruikshank.

REFERENCES.

Thomson, *Bibliography* (1904), p. 41, No. 25; Douglas, *Works of George Cruikshank* (1903), p. 53, No. 196; Kitton, *Minor Writings of Dickens* (1900), pp. 70–74; Marchmont, *The Three Cruikshanks* (1897), p. 56, No. 206; Slater, *Early Editions* (1894), p. 89, No. 11; Locker-Lampson, *Catalogue* (1886), p. 151; Johnson, *Hints to Collectors* (1885), p. 17, No. X.; Reid, *Descriptive Catalogue*, 1 (1871): 157, Nos. 2023–2035; p. 328, No. 4965.

Of this little book there are two issues. In the First Issue the page-numbers are in the middle of the page, except those of the preface and notes, which are in the upper outer corners; in the Second Issue and later editions they occupy the usual position on the page. Other variations are noted by Douglas, as follows:

"In the first edition the printer's name at back of title and on last leaf is Clarke Brothers [evidently a mistake for "Clarke, Printers"]. . . . The last page is 40. 8 pages of advertisements. It was issued in green-ribbed cloth. It also occurs (evidently publisher's issue) in ribbed red cloth, with the illustration in gold on a square of green morocco, which much heightens the brilliancy of the impression.

"It was re-issued shortly after, without any date, in which the printer's name at back of title and on last page is B. Clarke, printer, and there are only 38 pages. Again re-issued with the date 1851, . . . the number of pages is restored to 40, Harrild the printer's name on back of title and last leaf."

In the Second Edition, which appeared in 1851, the trees in the seventh and the hills in the ninth plate have been shaded and the plates otherwise touched up.

There is some difference of opinion regarding the authorship of this piece, it having been attributed to George Cruikshank, Dickens, and Thackeray by their respective admirers, though the probability is in favor of Dickens, more especially as regards the serio-comic notes and introduction. The claims of each will be found set forth in the works cited above, and also in a letter in *The Athenæum* for December 10, 1892.

DICKENS, CHARLES.

NICHOLAS NICKLEBY. LONDON, *Chapman and Hall*, 1839. [331]

Octavo. First Edition. In the Original Parts.

COLLATION BY SIGNATURES: [A] to Z, AA to RR, each 8 leaves; total 320 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[blank], p. [ii.]; —[title] | THE | LIFE AND ADVENTURES | OF | NICHOLAS NICKLEBY. | BY CHARLES DICKENS. | WITH ILLUSTRATIONS BY PHIZ. | LONDON: | CHAPMAN AND HALL, 186, STRAND. | MDCCCXXXIX. |, p. [iii.]; —[imprint], p. [iv.]; —[dedication, preface, contents, and list of plates], pp. [v.]–xvi.; —[text], pp. [1]–624.

PLATES: Portrait of Charles Dickens, from a painting by D. Maclise, engraved by Finden; to face the title-page; and 39 plates, designed, etched, and signed by "Phiz" (Hablôt K. Browne), as called for in the list of plates.

CONDITION: Size of leaf, 8⅞ × 5½ inches. In the original 20 numbered monthly parts (the last a double number), from April, 1838, to October, 1839, in green wrappers, at one shilling each, with pictorial title designed by "Phiz": | THE | LIFE AND ADVENTURES | OF | NICHOLAS | NICKLEBY | CONTAINING | A FAITHFUL ACCOUNT OF THE | Fortunes, Misfortunes, Uprisings, Downfallings, | AND | COMPLETE CAREER OF THE NICKLEBY FAMILY. | EDITED BY "BOZ." | WITH ILLUSTRATIONS | BY "PHIZ." | LONDON: CHAPMAN AND HALL, 186, Strand. | Bradbury and Evans, | [Printers, Whitefriars, London. |; the printer's imprint being omitted on the first nine numbers. With wrappers and advertising pages on pink, yellow, green, and white paper, in all 215 leaves and 11 slips, as follows: Nos. I.–XX., 2, 2, 2, 7, 2, 6, 8, 12 (11 slips), 20, 13, 13, 14, 19, 14, 11, 16, 11, 14, and 29 leaves respectively.

REFERENCES.

Thomson, *Bibliography* (1904), p. 37, No. 23; Kitton, *Novels of Charles Dickens* (1897), pp. 43–56; Slater, *Early Editions* (1894), p. 89, No. 10; Johnson, *Hints to Collectors* (1885), p. 17, No. IX.; Shepherd, *Bibliography* (1880), p. 14, No. 17; Cook, *Bibliography* (1879), p. 16, No. IV.; also pp. 85–86.

Nicholas Nickleby was announced by a mock proclamation of three pages, octavo, signed "Boz" and dated February 20, 1838. A type-facsimile of this proclamation is given by Cook.

Two plates were issued with each part, except Nos. XIV. and XV., which have none and four respectively, which is accounted for by a notice on the back of the last page of advertisements in the front of No. XIV., as follows: "THE Publishers regret to state, that in consequence of the sudden indisposition of the Artist, the Plates which should have accompanied this Number are unavoidably postponed till next Month, when Four will be given." Nos. XVII. to XX. contain each a short notice concerning the portrait which appeared in the last number.

In the First Edition the plates up to and including that opposite p. 45 bear the publishers' names. Sets of extra illustrations were separately issued: 40 plates by "Peter Palette" (Thomas Onwhyn), in 1839; 24 plates by "Miss La Creevy" (Kenny Meadows), in 1839; and 3 portraits by Frank Stone, in 1848.

"The most amusing fragment of the few portions of the original MS. that have been preserved is that containing Fanny Squeers's letter to Ralph Nickleby (now in the possession of a New York collector), which Leigh Hunt considered as far surpassing the best things of the kind in Smollett. The manuscript of Chapters IX., XV., and XVII. of the story (all that is extant, I believe, and which includes the above-mentioned letter) was sold at Sotheby's in 1883."

In this novel Dickens delivered a vigorous protest against the prevailing method of conducting cheap boarding-schools, as carried on at that time, especially those in Yorkshire. In order to render his narrative as accurate as possible, he undertook, with "Phiz," his artist, a journey to the locality where schools of the worst repute were situated. He began to write it on the very day of his return from this trip, February 7, 1838, and finished it September 20, 1839.

For this work Dickens received £150 a number, ten times the amount originally agreed upon for *Pickwick*. At the conclusion of the story his publishers paid him an additional £1500 as some acknowledgment of the success achieved. Before the story was finished several unauthorized dramatizations were staged, obliging the author to modify his intended closing.

[DICKENS, CHARLES.]

SKETCHES BY BOZ. LONDON, *Chapman and Hall*, 1839. [332]

First Octavo Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B, 8 leaves; C, D, each 4 leaves; E, F, each 8 leaves; G, H, each 4 leaves; I, K, each 8 leaves; L, M, each 4 leaves; N, 8 leaves; O, 4 leaves; P, Q, each 8 leaves; R, S, each 4 leaves; T, U, each 8 leaves; X, [Y], each 4 leaves; Z, 2A, each 8 leaves; 2B, 2C, each 4 leaves; 2D, 2E, each 8 leaves; 2F, 2G, each 4 leaves; 2H, 2I, each 8 leaves; 2K, 2L, each 4 leaves; 2M, 2N, each 8 leaves; 2O, 2P, each 4 leaves; 2Q to 2U, each 8 leaves; 2X, 4 leaves (the last blank and lacking); total 268 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | SKETCHES BY BOZ | ILLUSTRATIVE OF | EVERY-DAY LIFE AND EVERY-DAY PEOPLE. | WITH FORTY ILLUSTRATIONS | BY | GEORGE CRUIKSHANK. | NEW EDITION,

COMPLETE. | LONDON: | CHAPMAN AND HALL, 186, STRAND. | 1839. |, p. [iii.]; —[imprint], p. [iv.]; —[advertisement and contents], pp. [v.]–viii.; —[text in several portions, each with half-title], pp. [1]–526; —[1 blank leaf], [2X 4].

PLATES: Engraved title-page and 39 plates, designed, etched, and signed by George Cruikshank; facing the title-page, preceding the title-page, and facing pp. [1], 29, 45, 55, 72, 77, 82, 89, 100, 120, 129, 136, 142, 153, 175, 181, 194, 200, 229, 245, 257, 260, 274, 286, 297, 314, 335, 346, 358, 379, 408, 429, 431, 449, 471, 479, 491, and 498.

CONDITION: Size of leaf, 8⅝ × 5⅞₁₆ inches. Bound in red crushed levant morocco, gilt top, other edges uncut; by Rivière.

REFERENCES.

Layard, *Suppressed Plates* (1907), p. 57; Thomson, *Bibliography* (1904), pp. 10–19, Nos. 2–8; Douglas, *Works of George Cruikshank* (1903), p. 46, Nos. 163–165; Kitton, *Minor Writings of Dickens* (1900), pp. 1–17; Marchmont, *The Three Cruikshanks* (1897), pp. 51–52, Nos. 188–190; Slater, *Early Editions* (1894), p. 79, No. 1; Johnson, *Hints to Collectors* (1885), p. 9, No. 1.; Shepherd, *Bibliography* (1880), pp. 1–7, Nos. 1–6; Cook, *Bibliography* (1879), p. 9, No. 1.; Reid, *Descriptive Catalogue*, 1 (1871): 154, Nos. 1942–1981; p. 328, No. 4959.

This is the First Complete Edition of the First and Second Series of the *Sketches by Boz*, with the preface dated "London, May 15, 1839." It was originally issued in twenty monthly parts, in pink wrappers, the first dated November, 1837, the last, June, 1839, with forty etchings by Cruikshank. Owing to a change in size from the previous editions, twenty-five of the illustrations were reëtched on larger plates, one of the subjects, "The Free and Easy," being suppressed; thirteen new designs were added, and two, "The Last Cabdriver" and "The First of May," were taken from the 1837 edition of the Second Series, in which they appeared for the first time. The plates have no publishers' name, except from p. 121, "Greenwich Fair," to the end, when they should have, as in the copy here described, the names of Chapman & Hall at the bottom of the leaf; if not present, they have been cut off or erased, or are later issues. All the wrappers are dated 1837.

This edition contains all the *Sketches* in the previous editions of the First and Second Series and an additional one, "The Tuggs's at Ramsgate," previously published in the *Library of Fiction*. The entire collection consists of fifty-six papers, which have been rearranged and grouped under different headings.

As is well known, Dickens began his literary career with articles contributed to *The Monthly Magazine* (1835–1836), *The Morning Chronicle* and *The Evening Chronicle* (1835–1836), and *Bell's Life in London and Sporting Chronicle* (1835–1836). A collection of thirty of these articles, with five others specially written for the purpose, thirty-five in all, was first published in separate form, in 1836, in two volumes, dark green cloth, uncut edges, with sixteen etchings by George Cruikshank, eight in each volume. The preface of this edition is dated "Furnival's Inn, February 1836"; the Second Edition was published the same year but with the preface dated "Furnival's Inn, 1*st* August, 1836." The Third and Fourth Editions followed in 1837.

The success of this work led to the publication of the "Second Series," in pink or brown cloth, with ten etchings by George Cruikshank, early in 1837, though the

etched title-page is dated 1836. This series was made up of seventeen articles previously published and three others which were specially written for it, or twenty in all. The preface is dated "Furnival's Inn, December 17th, 1836." The First Issue of the Second Series may be distinguished by numerous printer's errors; in several places the pagination is defective, and in the list of illustrations "Vauxhall Garden by Day" is entered twice, once as the frontispiece, and again as facing p. 216. The latter should have been "Mr. Minns and his Cousin," which really faces p. 263. A Second Edition was published within a few months with two new etchings by Cruikshank — "The First of May" and "The Last Cabdriver."

The immense popularity of *Pickwick* gave Macrone, the publisher, the idea of also issuing the *Sketches* in monthly parts. At that time (1837) *Pickwick* was still appearing in monthly numbers, and *Oliver Twist* in *Bentley's Miscellany*, of which Dickens was the editor. Fearing that the simultaneous appearance of three works bearing his name would be detrimental to his reputation, Dickens and Chapman & Hall purchased the copyright of the *Sketches* from Macrone. Simultaneously with the last part of *Pickwick*, in November, 1837, was issued the first number of the *Sketches* in the form here described. The First Cheap Edition was published in 1850.

[DICKENS, CHARLES.]

SKETCHES OF YOUNG COUPLES. LONDON, *Chapman and Hall*, 1840. [333]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: [B] to G, each 8 leaves; total 48 leaves.

COLLATION BY PAGINATION: [half-title], p. [1]; — [blank], p. [2]; — [title] | SKETCHES | OF | YOUNG COUPLES; | WITH AN | URGENT REMONSTRANCE TO THE GENTLEMEN OF ENGLAND | (BEING BACHELORS OR WIDOWERS), | ON THE PRESENT ALARMING CRISIS. | BY | THE AUTHOR OF "SKETCHES OF YOUNG GENTLEMEN." | WITH SIX ILLUSTRATIONS | BY | "PHIZ." | LONDON: | CHAPMAN AND HALL, 186, STRAND. | MDCCCXL. |, p. [3]; — [imprint], p. [4]; — [contents and preface], pp. [5]–12; — [text], pp. [13]–92; — [publishers' advertisement], pp. [1]–[4].

PLATES: 6 etchings by "Phiz" (Hablôt K. Browne); facing the title-page and pp. 34, 47, 66, 81, and 88.

CONDITION: Size of leaf, 6¾₁₆ x 4 inches. Bound in the original light blue boards, the front cover with pictorial title designed by "Phiz": | SKETCHES | OF | YOUNG | COUPLES | CHAPMAN AND HALL, | 186, STRAND,] [LONDON. | THREE SHILLINGS. |.

REFERENCES.

Thomson, *Bibliography* (1904), p. 36, No. 20; Kitton, *Minor Writings of Dickens* (1900), pp. 64, 67; Slater, *Early Editions* (1894), p. 91, No. 12; Johnson, *Hints to Collectors* (1885), p. 18, No. XI.; Thomson, *Life of Hablôt K. Browne* (1884), p. 117.

The Second Edition is also dated 1840. Copies of either edition with uncut edges are very uncommon.

These *Sketches*, eleven in number, were written on the plan of *Sketches of Young*

Gentlemen (our No. 329), which had appeared two years before. The advertisement at the end includes the announcement of *Master Humphrey's Clock.*

"The 'Urgent Remonstrance' [called for in the title] is an appeal to bachelors and widowers 'to take immediate steps for convening a Public meeting, to consider of the best and surest means of averting the dangers with which they are threatened by the recurrence of Bissextile, or Leap Year,' and to adopt measures for resisting and counteracting the 'evil designs' of single ladies, etc., etc."

The original manuscript of this little work is in the Forster Collection in the South Kensington Museum.

DICKENS, CHARLES.

MASTER HUMPHREY'S CLOCK [EMBRACING "THE OLD CURIOSITY SHOP" AND "BARNABY RUDGE"]. LONDON, *Chapman and Hall,* 1840–1841. 3 vols., superroyal octavo, viz.: [334]

VOL. I. 1840.

COLLATION BY SIGNATURES: 2 leaves, without signature-marks; [A], 2 leaves; B to Z, AA, BB, CC, each 6 leaves; DD, 3 leaves; total 157 leaves.

COLLATION BY PAGINATION: [blank], recto of first leaf; — [engraved frontispiece], verso of first leaf; — [title] | MASTER HUMPHREY'S CLOCK. | BY CHARLES DICKENS. | WITH ILLUSTRATIONS | BY | GEORGE CATTERMOLE AND HABLOT BROWNE. | VOL. I. | LONDON: | CHAPMAN AND HALL, 186, STRAND. | MDCCCXL. |, recto of second leaf; — [imprint], verso of second leaf; — [dedication and preface], pp. [i.]–iv.; — [text, with heading] | MASTER HUMPHREY'S CLOCK. |, pp. [1]–306.

ILLUSTRATIONS: Engraved frontispiece and 55 woodcuts in the text.

EXTRA-ILLUSTRATED.

Inserted in this volume are the following plates:

4 portraits: [1] Dickens; a remarque proof on India paper; facing the title-page.

[2] Samuel Rogers; engraved by Finden, after Lawrence; facing p. [i.].

[3] H. K. Browne; proof on India paper; facing p. [iii.].

[4] Cattermole; an etching by Lindsay; facing p. [iii.].

16 etchings by Sibson; facing pp. 8, 20, [37], 48, 55, 74, 90, 95, 103, 111, 127, 139, 174, 179, 200, and 214.

14 water-color drawings by "Kyd"; facing pp. 38, 81, 85, 134, 140, 146, 167, 180, 186, 194, 249, 275, 278, and 294.

2 engravings after designs by Darley (original impressions); inlaid to size; facing pp. 42 and 224.

2 engravings by Finden; inlaid to size; facing pp. 158 and 216.

2 photogravures after drawings by Barnard; proofs on India paper; facing pp. 171 and 286.

2 woodcuts after drawings by Barnard; facing pp. 16 and 102.

1 etching by Chris Coveny; proof on India paper; facing p. 200.

3 engravings after designs by Browne; proofs on India paper; facing pp. [iv.], 4, and 88 (vignette, proof before letters).

3 woodcuts after designs by C. Green and F. Barnard; proofs on India paper; pp. 40, 60, and 252.

1 engraving by Browne; proof on India paper; facing p. 216.

1 woodcut, from an unpublished block; proof on India paper; facing p. 238.

VOL. 2. 1841.

COLLATION BY SIGNATURES: [A], 3 leaves; B to Z, AA, BB, CC, each 6 leaves; DD, 3 leaves; total 156 numbered leaves. Leaf X has no signature-mark.

COLLATION BY PAGINATION: [blank], p. [i.]; —[engraved frontispiece], p. [ii.]; —[title, same as in Vol. 1, except volume-number and date of imprint], p. [iii.]; —[imprint], p. [iv.]; —[preface], pp. [v.]-vi.; —[text, with heading] | MASTER HUMPHREY'S CLOCK. |, pp. [1]-306.

ILLUSTRATIONS: Engraved frontispiece and 50 woodcuts in the text.

EXTRA-ILLUSTRATED.

Inserted in this volume are the following plates:

2 portraits: [1] Dickens; remarque proof on India paper; facing the title-page.

[2] Fielding; etching; facing p. [v.].

9 water-color drawings by "Kyd"; facing pp. 28, 38, 48, 168, 231, 240, 257, 279, and 301.

1 engraving by Steel, after Conarroe; proof on India paper; facing p. 37.

1 etching, after a drawing by Chris Coveny; facing p. 213.

1 woodcut, after a design by Green; proof on India paper; facing p. 78.

12 etchings by Sibson; facing pp. 88, 91, 100, 105, 153, 210, 239, 243, 250, 274, 285, and 298.

1 engraving by Finden; inlaid to size; facing p. 96.

1 photogravure, | *Lotta as the Marchioness.* |; proof on India paper; facing p. 118.

1 engraving after drawing by Darley, original impression; inlaid to size; facing p. 121.

2 engravings after drawings by Browne; proofs on India paper; facing pp. 120 (vignette) and 132.

4 engravings by Browne; proofs on India paper; facing pp. 96 (remarque proof), 103, 158, and 211.

1 woodcut; inlaid to size; facing p. [229].

1 engraved title-page; facing p. 228.

VOL. 3. 1841.

COLLATION BY SIGNATURES: [A], 3 leaves; B to Z, AA to NN, each 6 leaves; OO, 3 leaves; total 216 numbered leaves.

COLLATION BY PAGINATION: [blank], p. [i.]; —[engraved frontispiece], p. [ii.]; —[title, same as in Vol. 1, except volume-number and date of imprint], p. [iii.]; —[imprint], p. [iv.]; —[preface to *Barnaby Rudge*], pp. [v.]-vi.; —[text], pp. [1]-426.

ILLUSTRATIONS: Engraved frontispiece, by H. K. Browne, and 63 woodcuts in the text.

EXTRA-ILLUSTRATED.

Inserted in this volume are the following plates:

3 portraits: [1] Dickens (sculptured bust); remarque proof, before letters, on India paper; facing the title-page.

[2] Lord George Gordon; engraving, inlaid to size; facing p. [v.].

[3] Lord George Gordon; proof on India paper, inlaid to size; facing p. [217].

12 Engravings by Sibson; facing pp. 6, 20, 74, 92, 144, 149, 162, 283, 310, 341, 380, and 418.

7 water-color drawings by "Kyd"; facing pp. 8, 72, 86, 136, 211, 316, and 372.

7 engravings from drawings by Browne; proofs on India paper; facing pp. 40, 100, 114 (vignette), 171 (remarque proof), 218, 238 (vignette), and 358.

2 etchings by Chris Coveny; facing pp. 216 and 304.

3 etchings by Finden; proofs on India paper, inlaid to size; facing pp. 44, 48, and 73.

1 woodcut from a drawing by Barnard; proof on India paper; facing p. 415.

1 woodcut, from an unpublished block; proof on India paper; facing p. 22.

CONDITION: Size of leaf, 10 7/16 × 7 inches. Bound from the original parts, in

blue crushed levant morocco, gilt tops, other edges uncut; by Bradstreet. With wrappers, 183 leaves in all, bound in as follows:

Vol. 1, Nos. 1–26 (the back of No. 26 is lacking), 51 leaves. There are reading notices on the second page of the front wrappers of Nos. 9, 80, 81, 82, 83, and 87; Nos. 80–83 are alike. Also 1 green front wrapper to a monthly number, "Part 12, March, 1841.—Nos. 49 to 52." Also, green wrappers (2) to four extra plates, with title: | PRICE ONE SHILLING. | Four Plates | ENGRAVED UNDER THE SUPERINTENDENCE OF | HABLOT K. BROWNE AND ROBERT YOUNG, | TO ILLUSTRATE THE CHEAP EDITION OF | THE OLD CURIOSITY SHOP. | LITTLE NELL AND HER GRANDFATHER, | THE MARCHIONESS, BARBARA, | AND AN ETCHING | BY "PHIZ." | PUBLISHED WITH THE APPROBATION OF MR. CHARLES DICKENS. | LONDON: CHAPMAN AND HALL, 186, STRAND. | 1848. |.

Vol. 2, Nos. 27–52, 52 leaves. Also front and back wrapper of four extra plates, with title: | PRICE ONE SHILLING. | Four Plates | ENGRAVED UNDER THE SUPERINTENDENCE OF | HABLOT K. BROWNE AND ROBERT YOUNG, | TO ILLUSTRATE | THE CHEAP EDITION OF "BARNABY RUDGE." | EMMA HAREDALE, DOLLY VARDEN, BARNABY | AND HUGH, MRS. VARDEN AND MIGGS. | PUBLISHED WITH THE APPROBATION OF MR. CHARLES DICKENS. | LONDON: CHAPMAN AND HALL, 186, STRAND. | 1849. | Bradbury & Evans,] [Printers, Whitefriars. |. Also a front wrapper to plates, with title: | Little Nell | and | Dolly Varden. | from Drawings by | HABLÔT K. BROWNE. | (*Phiz.*) | Engraved by EDWIN ROFFE. | Frank T. Sabin, 3 Garrick Street, W.C. | & John F. Dexter, 16, Minford Gardens, West Kensington. | 1889. |.

Vol. 3, Nos. 53–88, 70 leaves in all. No. 66 has 3 leaves; the back wrapper of No. 71 is lacking; and No. 75 is lacking. Also a list of illustrations, 4 leaves, with title: | ILLUSTRATIONS | OF | MASTER HUMPHREY'S CLOCK, | IN | SEVENTY PLATES, | DESIGNED AND ETCHED ON STEEL. | BY | THOMAS SIBSON. | THE OLD CURIOSITY SHOP.—BARNABY RUDGE. | [vignette] | LONDON: | ROBERT TYAS, 8, PATERNOSTER ROW. | MDCCCXLII. |.

Published in 88 numbered weekly parts, from April 4, 1840, to November 27, 1841, in white wrappers, at 3*d.* each, the first with title: | MASTER | HUMPHREY'S | CLOCK | BY "BOZ." | SATURDAY, APRIL 4, 1840 | WITH ILLUSTRATIONS | BY | G. CATTERMOLE AND H. K. BROWNE. | BRADBURY AND EVANS, PRINTERS, WHITEFRIARS. | LONDON: CHAPMAN AND HALL, 186, STRAND; | [3 lines] |.

REFERENCES.

Thomson, *Bibliography* (1904), p. 47, No. 30; Kitton, *Novels of Charles Dickens* (1897), pp. 57–63; Slater, *Early Editions* (1894), p. 91, No. 13; Johnson, *Hints to Collectors* (1885), p. 18, No. XII.; Thomson (D. C.), *Life of Hablôt K. Browne* (1884), p. 117; Shepherd, *Bibliography* (1880), p. 16, No. 21; Cook, *Bibliography* (1879), p. 17, Nos. V. and VI.; *also* pp. 86, 87.

This work, originally published in 88 weekly numbers, as above described, was also issued in 20 monthly parts, in green paper wrappers. It was then published in book form in three volumes. Instead of being embellished with etchings, as were Dickens' former works, the illustrations were engraved on wood. These were drawn by George Cattermole and Hablôt K. Browne, with the exception of two, one of which is by Samuel Williams (Slater says Cruikshank), the other by Maclise.

"Phiz" prepared three blocks, presumably for this work, which were not used. They are given in Thomson's *Life of Hablôt K. Browne*, as follows: "Mrs. Jarley

and Nell," p. 107; "Kit Nubbles searched for a five-pound note," p. 227; and another, without title, representing what is probably an Irish driver on his jaunting car, p. 231. Dexter in his *Hints to Dickens Collectors* (*Dickens Memento* [1885], p. 22) gives his reasons for believing that only the second of these was intended for the work here described.

Dickens planned that this work should contain short stories and essays, written entirely by himself; but, owing to a falling off in its sales, this plan was abandoned, and with the fourth number (p. 37) was begun *The Old Curiosity Shop*, so well known for both its humor and pathos. This was continued, with occasional interruptions in its early parts by the intercalary Pickwickian and other chapters, and was concluded January 17, 1841, on p. 223 of the second volume.

This story was followed, in the next number (46), that for February 13, 1841 (p. 229), by the more dramatic romance of *Barnaby Rudge*, remarkable chiefly for its masterly descriptions of the Gordon Riots. This was Dickens' first attempt in historical fiction. He gathered his material for the historical portion of the story from contemporary newspapers and pamphlets at the British Museum, and his description of the principal events will bear the test of comparison with the accounts given in those records. With its close in the eighty-eighth number (p. 420), for November 27, 1841, the *Clock* came to an end with a closing chapter by Master Humphrey (pp. 421–426).

As *Master Humphrey's Clock* did not sell well, the two novels were issued separately from the unsold sheets, the preliminary matter being cut out. Both parts and bound volumes contain the original illustrations.

Sets of extra plates were almost immediately published; 72 plates by Sibson, 1840–41; 12 etchings by "Jacob Parallel," in 1841; 8 plates by "Phiz," 1848–49; and 3 portraits, one each by Maddox, Meadows, and Warren, in 1848.

The original manuscripts of *The Old Curiosity Shop* and *Barnaby Rudge* are in the Forster Collection in the South Kensington Museum.

DICKENS, CHARLES, *editor.*

THE PIC NIC PAPERS. LONDON, *Henry Colburn*, 1841. 3 vols., large duodecimo, viz.: [335]

VOL. I.

COLLATION BY SIGNATURES: [A], 4 leaves; B, C, D, each 12 leaves; E, 6 leaves; F to P, each 12 leaves; total 166 leaves.

COLLATION BY PAGINATION: [title] | THE | PIC NIC PAPERS. | BY VARIOUS HANDS. | EDITED BY | CHARLES DICKENS, ESQ. | [2 lines] | With Illustrations by George Cruikshank, Phiz, &c. | IN THREE VOLUMES. | VOL. I. | LONDON: | HENRY COLBURN, PUBLISHER, | GREAT MARLBOROUGH STREET. | MDCCCXLI. |, p. [i.];—[imprint], p. [ii.];—[introduction, contents, and list of illustrations], pp. [iii.]–[vii.];—[blank], p. [viii.];—[text], pp. [1]–323;—[blank], p. [324].

PLATES: 4 engravings, 2 by George Cruikshank and 2 by "Phiz," as called for in the list of illustrations.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to N, each 12 leaves; O, 5 leaves; total 151 leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.];—[imprint], p. [ii.];—[contents], p. [iii.];—[blank], p. [iv.];—[text], pp. [1]–298.

PLATES: 4 engravings by "Phiz," as called for in the list of illustrations in Vol. 1.

VOL. 3.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; B to Q, each 12 leaves; R, 8 leaves; S, 3 leaves; total 192 leaves.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.];—[contents and imprint], p. [ii.];—[text in two portions, each with half-title], pp. [1]–378;—[publisher's advertisements], pp. [379]–[382].

PLATES: 6 lithographs from designs by R. J. Hamerton, as called for in the list of illustrations in Vol. 1.

CONDITION: Size of leaf, 7⅞ × 4⅞ inches. Bound in the original green cloth, uncut edges. At the end of Vol. 2 are bound in 8 unnumbered advertising pages of "Mr. Colburn's New Publications."

REFERENCES.

Thomson, *Bibliography* (1904), p. 45, No. 27; Douglas, *Works of George Cruikshank* (1903), p. 55, No. 202; Kitton, *Minor Writings of Dickens* (1900), pp. 183–185; Slater, *Early Editions* (1894), p. 93, No. 14; Johnson, *Hints to Collectors* (1885), p. 19, No. XIII.; Reid, *Descriptive Catalogue*, 1 (1871): 163, Nos. 2142, 2143; 329, No. 4970.

John Macrone, the publisher of the *Sketches by Boz*, died leaving his family in great poverty. In order to aid them, this work, containing tales, essays, and poems voluntarily contributed by several of the most popular writers of the day, was edited by Dickens. To the collection he contributed "The Lamplighter's Story," an adaptation from a farce by the same name (our No. 366) which he had written for Macready. It occupies the leading position in the collection (Vol. 1, pp. 1–32). Of these *Papers* Dickens edited only Vols. 1 and 2, Vol. 3 "being made up by Colburn [the publisher]," as Thomson says, "to meet a trade convention, from an American publication, *Charcoal Sketches*, by J. C. Neal of Philadelphia."

DICKENS, CHARLES.

AMERICAN NOTES. LONDON, *Chapman and Hall*, 1842. 2 vols., post octavo, viz.: [336]

VOL. 1.

COLLATION BY SIGNATURES: [A], 6 leaves; B to U, each 8 leaves; X, 2 leaves; total 160 numbered leaves.

COLLATION BY PAGINATION: [blank], p. [i.];—[publishers' advertisement], p. [ii.];—[half-title], p. [iii.];—[blank], p. [iv.];—[title] | AMERICAN NOTES | FOR | GENERAL CIRCULATION. | BY CHARLES DICKENS. | IN TWO VOLUMES. | VOL. I. | LONDON: | CHAPMAN AND HALL, 186, STRAND. | MDCCCXLII. |, p. [v.];—[im-

print], p. [vi.];—[dedication], p. [vii.];—[blank], p. [viii.];—[contents], pp. [ix.]–x. [wrongly numbered xvi.];—[half-title] | GOING AWAY, | AND THE PASSAGE OUT. |, p. [xi.];—[blank], p. [xii.];—[text], pp. [1]–308. Page x. is wrongly numbered xvi.

Laid in is a portrait of Charles Dickens, engraved by J. Greatbach from a photograph by J. & C. Watkins.

VOL. 2.

COLLATION BY SIGNATURES: [A], 4 leaves; B to U, each 8 leaves; X, 4 leaves; total 160 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title, same as in Vol. 1, except volume-number], p. [iii.];—[imprint], p. [iv.];—[contents], pp. [v.]–vii.;—[blank], p. [viii.];—[text in 10 chapters, each with half-title], pp. [1]–306;—[publishers' advertisements], pp. [307]–[312].

CONDITION: Size of leaf, 7⅞ × 4⅞ inches. Bound in the original publisher's cloth, uncut edges.

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 219; Thomson, *Bibliography* (1904), p. 52, No. 33; Kitton, *Minor Writings of Dickens* (1900), p. 22; Slater, *Early Editions* (1894), p. 93, No. 15; Johnson, *Hints to Collectors* (1885), p. 20, No. XIV.; Shepherd, *Bibliography* (1880), p. 19, No. 28; Cook, *Bibliography* (1879), p. 29, No. VII.

The copy here described is a presentation copy from the author, with an autograph inscription on the half-title of Vol. 1, as follows: | *Charles A. Davis Esquire* | *From his friend* | *Charles Dickens* | *Nineteenth October 1842.* |.

Of the First Edition of this work there are two issues; in the First Issue the last preliminary page is numbered xvi. This was caused by the cancelling of a preliminary chapter, pp. i.–xvi., after the sheets were partly printed, and the substitution of another chapter occupying only half the space. Forster printed this suppressed chapter in his *Life of Charles Dickens*, 2 (1873): 13–17. The Second Issue is the same as the First, except for the paging of the preliminary leaves, which has been corrected. Slater is wrong in saying that the suppressed chapter will be found in the opening pages of Vol. 2; he evidently intended to refer to Forster's *Life of Charles Dickens*.

The First Cheap Edition contains a new preface, which is dated "London, June 22, 1850."

This work gives Dickens' impressions of his first trip to America in 1842. The First Edition appeared on the 18th of October of that year, and so popular was it in England that four large editions were called for within the year.

Dickens' outspoken criticism of American manners gave great offence in this country. His offence was still further aggravated by the American chapters in his next novel, *Martin Chuzzlewit* (our No. 339). His enthusiastic reception and the marked changes for the better which he observed during his second visit, in 1868, so mollified him that at a public dinner given him in New York, April 18, 1868, he announced that all future editions of *American Notes* and *Martin Chuzzelwit* should contain a postscript expressing his "honest testimony to the national generosity and magnanimity." This Postscript was published in *All the Year Round*, June 6, 1868, as "A Debt of Honour."

The original manuscript is in the Forster Collection at South Kensington.

DICKENS, CHARLES.

A CHRISTMAS CAROL. LONDON, *Chapman & Hall*, 1843. [337]

Foolscap octavo. First Edition, First Issue.

COLLATION BY SIGNATURES: [A], 4 leaves; B to L, each 8 leaves; M, 4 leaves; total 88 leaves. Leaves H 2 and M 2 have no signature-marks.

COLLATION BY PAGINATION: [half-title, printed in blue], recto of [A]; — [blank], verso of [A]; — [title, printed in blue and red, as reproduced; *See* No. 337], recto of [A 2]; — [imprint, printed in blue], verso of [A 2]; — [preface], recto of [A 3]; — [blank], verso of [A 3]; — [contents], recto of [A 4]; — [blank], verso of [A 4]; — [text, with heading] | A CHRISTMAS CAROL. | STAVE I. |, pp. [1]–166; — [publishers' advertisement], pp. [167]–[168].

PLATES: 4 colored plates, designed, etched, and signed by John Leech; facing the title-page and pp. 25, 78, and 150; also 4 woodcuts in the text, by Leech, on pp. 37, 73, 119, and 164.

Laid in is a full-page vignette engraving of Scrooge and the Ghost, both seated.

CONDITION: Size of leaf, 6 7/16 × 4 1/16 inches. Bound in the original brown cloth, with green end papers, gilt edges; the front cover and back each lettered: | A | CHRISTMAS | CAROL | BY | CHARLES DICKENS |.

REFERENCES.

Thomson, *Bibliography* (1904), p. 56, No. 36; Kitton, *Minor Writings of Dickens* (1900), pp. 33–37; Slater, *Early Editions* (1894), p. 94, No. 16; Johnson, *Hints to Collectors* (1885), p. 21, No. XV.; Cook, *Bibliography* (1879), p. 33.

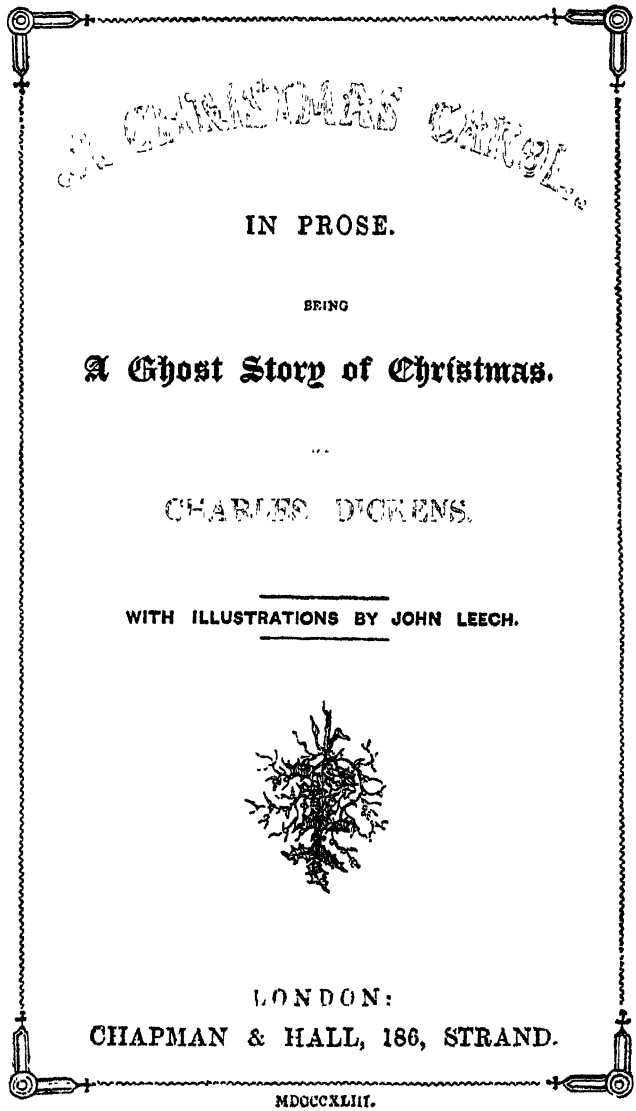
This is the first of Dickens' famous Christmas stories, the entire series being as follows:

(1) *A Christmas Carol*, 1843 (the present number).
(2) *The Chimes*, 1845 (our No. 341).
(3) *The Cricket on the Hearth*, 1846 (our No. 343).
(4) *The Battle of Life*, 1846 (our No. 342).
(5) *The Haunted Man and the Ghost's Bargain*, 1848 (our No. 346).

The *Christmas Carol*, with eight illustrations by Leech, was originally issued in brown cloth, with gilt design on the cover and back, gilt edges, and green end papers. The title-page was printed in red and blue, though there are a few copies extant bearing the date 1844 which have it printed in red and green.

"Much discussion," says Johnson, "has been caused by the existence of some copies having the date of 1844, with no acknowledgment on the title-page as to edition, and with the parts of the title-page that are usually printed blue, printed green. The question is, 'Is this a first edition?' I think that, though it is dated 1844, and there were several editions in 1843, it is a first edition as much as, but no more than, the red and blue edition. My reason for saying so, is that all the red and green copies I have seen have 'Stave I.' on the first page. My theory is that some red and blue copies, dated 1843, and some red and green copies, dated 1844, were printed to enable the author to see which looked best, the red and blue copies were preferred, and the others were consequently not issued in any considerable number.

"I am convinced that the red and blue copies are genuine first editions, because I



No. 337. Title-page of Dickens' Christmas Carol; 1st Edition; 1843.

have in my possession a red and blue copy absolutely uncut, having 'Stave I.' on p. 1, and being, I believe, the very first copy printed and sent to the binder for his guidance."

Of the First Edition there are two distinct issues. The First Issue has on the first page of the text "Stave I.," which, in the Second Issue, was changed to "Stave

One," to make it correspond in style with the headings of the later chapters. The color of the end papers should be green.

The Second Edition was bound in dull red cloth, having the same cover design. The title-page of some of the later impressions has the imprint of Bradbury & Evans, probably owing to a change in the publishers. The First Cheap Edition was issued in 1852, by Chapman & Hall.

The Reading Edition, published by Ticknor & Fields, in 1868, and Bradbury & Evans, without date, is of little value.

In December, 1873, the work was republished by Chapman & Hall in post octavo, in red cloth, but without date. This edition was printed from the old stereotype plates, and each page of the letterpress surrounded with red lines, on account of the large size of the paper employed. As in the original issue, the etchings were colored, but the impressions are very inferior.

A facsimile reproduction of the author's original manuscript, with an introduction by F. G. Kitton, was published in New York, in 1890, in an edition limited to 250 copies.

After its publication Dickens presented the original manuscript to his friend and solicitor Thomas Mitton. It has since passed through several hands, the last time for £2000, and is now in the library of Mr. J. Pierpont Morgan.

DICKENS, CHARLES.

A CHRISTMAS CAROL. LONDON, *Chapman & Hall,* 1843. [338]

Foolscap octavo. First Edition, Second Issue.

COLLATION BY SIGNATURES: Identically the same as in No. 337.

COLLATION BY PAGINATION: Identically the same as in No. 337, except that the heading on p. [1] reads | STAVE ONE. | instead of | STAVE I. |.

PLATES: Identically the same as in the preceding number.

EXTRA-ILLUSTRATED.

Inserted in this volume are 3 water-color drawings by "Kyd"; facing pp. [1], 148, and 164.

CONDITION: Size of leaf, 6 5/16 × 4 inches. Bound in brown crushed levant morocco, gilt edges; by Rivière. With the original front cloth cover and back mounted and bound in at the end.

DICKENS, CHARLES.

MARTIN CHUZZLEWIT. LONDON, *Chapman and Hall,* 1844. [339]

Octavo. First Edition. In the Original Parts.

COLLATION BY SIGNATURES: A to Z, AA to RR, each 8 leaves; total 320 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | THE | LIFE AND ADVENTURES | OF | MARTIN CHUZZLEWIT. | BY CHARLES DICKENS. | WITH ILLUSTRATIONS BY PHIZ. | LONDON: | CHAPMAN AND HALL, 186, STRAND. | MDCCCXLIV. |, p. [iii.];—[imprint], p.

[iv.]; —[dedication, preface, contents, list of plates, and errata], pp. [v.]–[xv.]; —[blank], p. [xvi.]; —[text], pp. [1]–624.

PLATES: Frontispiece, engraved title-page, and 38 plates, designed, engraved, and signed by "Phiz," as called for in the list of plates.

CONDITION: Size of leaf, 8 15/16 × 5½ inches. In the original 20 numbered monthly parts (the last a double number), from January, 1843, to July, 1844, in green wrappers, at one shilling each, with pictorial title designed by "Phiz": | THE | LIFE AND ADVENTURES | OF | MARTIN | CHUZZLEWIT | His Relatives, Friends, and Enemies. | COMPRISING | ALL HIS WILLS AND HIS WAYS: WITH AN HISTORICAL RECORD OF WHAT HE DID, | AND WHAT HE DIDN'T: | SHOWING, MOREOVER, | WHO INHERITED THE FAMILY PLATE, WHO CAME IN FOR THE SILVER SPOONS, | AND WHO FOR THE WOODEN LADLES. | THE WHOLE FORMING A COMPLETE KEY TO THE | HOUSE OF CHUZZLEWIT. | Edited by BOZ. | WITH ILLUSTRATIONS BY "PHIZ." | LONDON: CHAPMAN & HALL, 186, STRAND. | . . . |. With wrappers and advertising pages on pink and white paper, in all 240 leaves and 37 slips, as follows: Nos. I. to XX. (the last a double number), 29, 18, 15, 19, 8, 10, 6, 15, 6, 7 (18 slips), 10, 11, 20, 12, 10, 10 (19 slips), 10, 13, and 11 leaves respectively.

REFERENCES.

Layard, *Suppressed Plates* (1907), p. 53; Thomson, *Bibliography* (1904), p. 54, No. 35; Kitton, *Novels of Charles Dickens* (1897), pp. 83, 93; Slater, *Early Editions* (1894), p. 95, No. 18; Johnson, *Hints to Collectors* (1885), p. 22, No. XVII.; Thomson, *Life of Hablôt K. Browne* (1884), pp. 118, 123; Shepherd, *Bibliography* (1880), p. 20, No. 30; Cook, *Bibliography* (1879), p. 20, No. VII.; Forster, *Life of Charles Dickens*, 2 (1873): 23, 24.

This is the First Edition, First Issue.

This work was originally issued in monthly parts; and on completion, in book form, with a dedication to Miss Burdett-Coutts. Of the First Edition there are two distinct issues. In the First Issue the engraved title-page has an error, the pound mark being placed after instead of before the figures on the sign-board thus, "100£." This was subsequently corrected to "£100," and is so found in the Second Issue.

"Five of the quarto plates in 'Chuzzlewit' were etched three times, and the remainder in duplicate only. The five are (1) the frontispiece and title-page, (2) 'Meekness and Pecksniff,' and 'Martin Chuzzlewit suspects the Landlady;' (3) 'Mr. Pinch and the new pupil,' and 'Mark begins to be jolly;' (4) 'Mr. Nadgett breathes an atmosphere of mystery,' and 'Mr. Pinch departs to seek his fortune;' and (5) 'Pleasant little family party at Mr. Pecksniff's, and 'Pinch starts homeward with the new pupil.' There are also some minute differences in the subjects as they appear in the plates, but none of any real importance. In 'Easy Shaving' the bill beside the pole has writing, and in the other a female figure; in the plate with the written bill the figure is placed on the other side of the etching. In the 'Meekness of Pecksniff' two of the boxes on the mantelshelf are inscribed 'Poor Box,' while in one of the plates (that used in the 'Illustrated Library Edition') it is unmarked. In two of the plates of 'Mark begins to be jolly' the signboard above the blacksmith is blank, and in the third it is filled in 'A Blacksmith.'"

A Reading Edition from *Chuzzlewit*, entitled *Mrs. Gamp, by Charles Dickens, as condensed by himself for his Readings*, was issued by Ticknor & Fields, at Boston, in 1868.

From the beginning this story was planned to show the evils that flow from sanctimonious cant. "The notion of taking Pecksniff for a type of character was really the origin of the book; the design being to show, more or less by every person introduced, the number and variety of humours and vices that have their root in selfishness." As it progressed Dickens was incensed more and more by the reception with which his *American Notes* was received in this country, and replied by bringing his hero here and revealing to his readers through him "the ludicrous side of the American character." As soon as the book reached this country his American readers were more indignant than ever, and some of his critics, as Dickens expressed it, seemed to be "stark, staring, raving mad." To the editions of *Chuzzlewit* published after his second American visit, in 1868, Dickens added a postscript softening his strictures.

The most striking character in the story is Sarah Gamp, who is considered as "one of the most remarkable instances of humorous portraiture to be found in English literature; indeed, a certain critic favourably compared this creation with that of Juliet's nurse, and averred that 'Mrs. Gamp is the greater of the two.'"

DICKENS, CHARLES, *editor.* Overs, John.

EVENINGS OF A WORKING MAN. London, *T. C. Newby*, 1844. [340]

Foolscap octavo.

Collation by Signatures: [A], 8 leaves; 1 leaf (title), without signature-mark, between [A] and [A 2]; B to O, each 8 leaves; total 113 leaves.

Collation by Pagination: [half-title], p. [i.];—[blank], p. [ii.];—[title, printed in red and blue] | EVENINGS | OF | A WORKING MAN, | BEING THE OCCUPATION OF | HIS SCANTY LEISURE: | BY JOHN OVERS. | WITH A PREFACE RELATIVE TO THE AUTHOR. | BY CHARLES DICKENS. | LONDON: | T. C. NEWBY, 72, MORTIMER STREET, | CAVENDISH SQUARE. | 1844. |, recto of unmarked leaf;—[imprint, printed in blue], verso of unmarked leaf;—[dedication, preface, and contents], pp. [iii.]–[xv.];—[blank], p. [xvi.];—[text in several portions], pp. [1]–205;—[publisher's advertisements], pp. [206]–[208].

Condition: Size of leaf, 6 5/16 × 3 7/8 inches. Bound in half green crushed levant morocco, gilt edges; by Tout.

References.

Thomson, *Bibliography* (1904), p. 59, No. 41; Kitton, *Minor Writings of Dickens* (1900), pp. 185–189; Slater, *Early Editions* (1894), p. 95, No. 17; Johnson, *Hints to Collectors* (1885), p. 22, No. XVI.; Shepherd, *Bibliography* (1880), p. 22, No. 35.

John Overs, the author of these stories, was a poor carpenter who was dying of consumption when Dickens' attention was called to him by his friend, Dr. Elliotson. Dickens' kindly sympathy induced him to aid the consumptive by using his influence to get several of his verses inserted in *Tait's Edinburgh Magazine*. Later, when Overs became too ill to work, Dickens wrote an introduction and edited his stories. The work here described was thus prepared for the press and published.

It was issued in brown cloth, with gilt edges, with title-page in blue and red. The preface, by Dickens, dated "London, June, 1844," occupies eight and a half pages. A few copies have uncut edges.

Thomson says: "The little volume quickly ran into a second edition, and by it a fair sum was cleared." Kitton, on the other hand, says, "Only one edition was issued."

DICKENS, CHARLES.

THE CHIMES. London, *Chapman and Hall*, 1845. [341]

Foolscap octavo. First Edition, First Issue.

Collation by Signatures: [A], 4 leaves; B to M, each 8 leaves; total 92 leaves.

Collation by Pagination: [publishers' advertisement], recto of [A]; — [blank], verso of [A]; — [half-title], recto of [A 2]; — [blank], verso of [A 2]; — [title] | THE CHIMES: | A Goblin Story | OF | SOME BELLS THAT RANG AN OLD YEAR OUT | AND A NEW YEAR IN. | BY CHARLES DICKENS. | LONDON: | CHAPMAN AND HALL, 186, STRAND. | MDCCCXLV. |, recto of [A 3]; — [imprint], verso of [A 3]; — [list of illustrations], recto of [A 4]; — [blank], verso of [A 4]; — [text in 4 parts, the first with engraved heading] | First Quarter. |, pp. [1]–175; — [imprint], p. [176].

Plates: Frontispiece and engraved title-page; also 11 woodcuts in the text, by Maclise, Doyle, Leech, and Stanfield; all as called for in the list of illustrations.

Extra-Illustrated.

Inserted in this work are 3 water-color sketches by "Kyd," facing pp. 32, 56, and 134.

Condition: Size of leaf, 6¼ × 4 inches. Bound in brown crushed levant morocco, gilt edges; by Rivière. With the original red cloth front cover and back mounted and bound in at the end, the front lettered, | THE | CHIMES | A Goblin Story | BY | CHARLES DICKENS |; the back, | THE | CHIMES | BY | CHARLES DICKENS. |. The binder has placed the publisher's advertisement, leaf [A], at the end of the volume.

References.

Thomson, *Bibliography* (1904), p. 60, No. 42; Kitton, *Minor Writings of Dickens* (1900), p. 37; Slater, *Early Editions* (1894), p. 95, No. 19; Johnson, *Hints to Collectors* (1885), p. 23, No. xviii.

The First Edition, of which there are different issues, was published a few days before Christmas, 1844, though the printed date is 1845. The genuine First Issue has the publisher's imprint as a part of the engraved title-page; later issues have the publisher's imprint engraved in open letters at the lower edge of the plate. There is a copy of the Second Issue in the present collection, bound in the original red cloth.

Copies with uncut edges, in yellow boards, are of the Remainder Edition, which was sold at Smith's book-stalls. The Reading Edition was published by Bradbury & Evans, in 1858, in green paper wrappers.

Johnson records an interesting copy of the *Chimes* which goes to show that Leech may have made another mistake, which was this time rectified: "I cannot refrain

from noticing here a most interesting copy of 'The Chimes' in a friend's collection. He bought it in a set of the Christmas Books, and found to his annoyance that it was imperfect, many of the woodcuts not having been printed in the spaces left for them. He showed it to me, and I found that the lower part of the woodcut on p. 125 differed from that in the published book. Leech had misunderstood his author, as in the 'Battle of Life,' but had been found out in time." Instead of drawing Richard with "matted hair and unshorn beard," he had represented him as an extremely ragged and dissipated-looking character, which was *not* what Dickens intended. This is probably the only impression of this woodcut in existence. This copy, lent by Mr. J. F. Dexter, was shown at the Dickens Exhibition at London in March, 1903.

This story was written during Dickens' stay in Genoa. He finished it on the 3d of November, 1844, and then hurriedly travelled to London, where, in Forster's rooms at Lincoln's Inn, on Monday, December 2d, took place the meeting which has been immortalized by Maclise's pencil. At that meeting Dickens read the little book aloud — the germ of those readings to larger audiences by which the author and his books became so well known in later life.

The original manuscript of this work is in the Forster Collection in the South Kensington Museum.

DICKENS, CHARLES.

THE BATTLE OF LIFE. London, *Bradbury & Evans*, 1846. [342]

Foolscap octavo. First Edition, First Issue.

Collation by Signatures: [A], 4 leaves; B to M, each 8 leaves; 1 leaf, without signature-mark; total 93 leaves.

Collation by Pagination: [half-title], recto of [A]; —[blank], verso of [A]; —[title] | THE | BATTLE OF LIFE. | A Love Story. | BY | CHARLES DICKENS. | London: | BRADBURY & EVANS, WHITEFRIARS. | MDCCCXLVI. |, recto of [A 2]; —[imprint], verso of [A 2]; —[dedication and list of illustrations], recto of [A 3] to recto of [A 4]; —[blank], verso of [A 4]; —[text, with half-title], pp. [1]–175; —[imprint], p. [176]; —[publishers' advertisements], pp. [i.]–[ii.].

Plates: Frontispiece and engraved title-page; also 11 woodcuts in the text; all as called for in the list of illustrations.

Condition: Size of leaf, 6½ × 4⅛ inches. Bound in the original red cloth, gilt edges; with gilt designs on front cover and back, the front lettered, | THE BATTLE OF LIFE | A LOVE STORY. | BY | CHARLES DICKENS |; the back, | THE | BATTLE | OF LIFE | A | LOVE STORY | BY | CHARLES DICKENS |.

References.

Layard, *Suppressed Plates* (1907), p. 34; Thomson, *Bibliography* (1904), p. 64, No. 46; Kitton, *Minor Writings of Dickens* (1900), p. 49; Slater, *Early Editions* (1894), p. 96, No. 22; Johnson, *Hints to Collectors* (1885), p. 25, No. XXI.; Shepherd, *Bibliography* (1880), p. 24, No. 42; Cook, *Bibliography* (1879), p. 34.

This is the First Edition, First Issue.

This story was published December 19, 1846. There are three issues of the First Edition, copies of the First and Third being in the present collection: (1) has the words "A LOVE STORY" in a simple scroll on the engraved title-page, and underneath, in letterpress: | LONDON: | PUBLISHED BY BRADBURY & EVANS, WHITEFRIARS. | 1846. |; (2) has "A LOVE STORY" on the title-page supported by a Cupid, and below it the publishers' imprint without date; of these very few must have been issued, as it is met with only about once in a hundred copies; (3) has "A LOVE STORY" supported by a Cupid, but no publishers' imprint.

Copies in yellow boards, with uncut edges, are of the Remainder Edition, which was sold at Smith's book-stalls, and are of small value. No other edition of this work seems to have appeared during its author's lifetime.

This work was illustrated by Maclise, Doyle, Leech, and Clarkson Stanfield. Leech made a curious mistake in the illustration of Marion's elopement (p. 114), by introducing Michael Warden into the picture, quite contrary to the course of the story. Dickens saw the error, as he says, "with horror and agony not to be expressed," but allowed the plate to remain rather than hurt Leech's feelings by asking him to withdraw it.

DICKENS, CHARLES.

THE CRICKET ON THE HEARTH. LONDON, *Bradbury and Evans*, 1846. [343]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to M, each 8 leaves; total 92 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[blank], verso of [A]; —[title] | THE | CRICKET ON THE HEARTH. | A | FAIRY TALE OF HOME. | BY | CHARLES DICKENS. | London: | PRINTED AND PUBLISHED FOR THE AUTHOR, | BY BRADBURY AND EVANS, 90, FLEET STREET, | AND WHITEFRIARS. | MDCCCXLVI. |, recto of [A2]; —[imprint], verso of [A2]; —[dedication and list of illustrations], recto of [A3] to recto of [A4]; —[blank], verso of [A4]; —[text], pp. [1]–174; —[publishers' advertisements], pp. [175]–[176].

PLATES: Frontispiece and engraved title-page; also 12 woodcuts in the text; all as called for in the list of illustrations.

EXTRA-ILLUSTRATED.

Inserted in this volume are 3 water-color drawings by "Kyd," facing pp. [1], 60, and 88; also an engraving by F. O. C. Darley, facing p. 72. There is also laid in a photogravure, by Gebbie & Husson Co., of | *Caleb Plummer and his Blind Daughter.* |.

CONDITION: Size of leaf, 6 7/16 × 4 inches. Bound in brown crushed levant morocco, gilt edges; by Rivière. With the original red cloth front cover and back, each with gilt design, mounted and bound in at the end; lettered on the front, | THE | CRICKET | ON THE | HEARTH | BY | CHARLES DICKENS. |; on the back, | THE | CRICKET | ON THE | HEARTH | BY | CHARLES DICKENS |.

REFERENCES.

Thomson, *Bibliography* (1904), p. 61, No. 43; Kitton, *Minor Writings of Dickens* (1900), pp. 46–49; Slater, *Early Editions* (1894), p. 96, No. 20.

The Cricket on the Hearth, though dated on the title-page 1846, was published in December, 1845, in crimson cloth with gilt design on the side and back, and contains twelve woodcuts, by Doyle, Stanfield, Leech, Landseer, and Maclise, the last of whom designed the frontispiece and engraved title-page.

This work was Dickens' favorite for his readings. With his permission it was dramatized and published by Albert Smith, in 1846, and performed at the Lyceum Theatre.

The original manuscript is in the possession of the novelist's sister-in-law, Miss Hogarth.

DICKENS, CHARLES.

PICTURES FROM ITALY. LONDON, *Bradbury & Evans*, 1846. [344]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: [A], 3 leaves; B to S, each 8 leaves; [T], 1 leaf; total 140 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[blank], verso of [A]; —[title] | PICTURES FROM ITALY. | BY | CHARLES DICKENS. | The Vignette Illustrations on Wood, by Samuel Palmer. | [vignette] | . . . | LONDON: | PUBLISHED FOR THE AUTHOR, | BY BRADBURY & EVANS, WHITEFRIARS. | MDCCCXLVI. |, recto of [A 2]; —[imprint], verso of [A 2]; —[contents], recto of [A 3]; —[blank], verso of [A 3]; —[preface, with heading] | The | Reader's Passport. |, pp. [1]–4; —[text], pp. [5]–[270]; —[publishers' advertisements], pp. [271]–[274].

ILLUSTRATIONS: Vignette on the title-page and 3 small woodcuts in the text, on pp. [1], [5], and [270].

CONDITION: Size of leaf, 6 13/16 × 4 3/8 inches. Bound in brown crushed levant morocco, gilt top, other edges uncut; by Rivière.

REFERENCES.

Thomson, *Bibliography* (1904), pp. 62–64, Nos. 44, 45; Kitton, *Minor Writings of Dickens* (1900), pp. 24, 102; Slater, *Early Editions* (1894), p. 96, No. 21; Johnson, *Hints to Collectors* (1885), p. 24, No. xx.; Shepherd, *Bibliography* (1880), p. 24, No. 41; Cook, *Bibliography* (1879), p. 29, No. VIII.

This work was originally published in dark blue cloth, with vignette woodcuts by Samuel Palmer.

Owing to some defect in the paper, this book is nearly always found with the edges discolored. It passed through two editions; the Second, or Cheap Edition, appearing in conjunction with *Hard Times*.

Of this collection seven of the *Pictures* had previously appeared in the *Daily News*, from January 21 to March 2, 1846, under the heading "Travelling Sketches, written on the Road. By Charles Dickens." To these were added five chapters from his letters to Forster. Only two of the sketches retain their original titles.

Portions of the original manuscript are in the Forster Collection in the South Kensington Museum.

DICKENS, CHARLES.

DOMBEY AND SON. LONDON, *Bradbury and Evans*, 1848. [345]

Octavo. First Edition. In the Original Parts.

COLLATION BY SIGNATURES: [A] to Z, AA to RR, each 8 leaves; total 320 numbered leaves.

COLLATION BY PAGINATION: | ERRATA. | [2 lines] |, p. [i.];—[blank], p. [ii.];—[half-title], p. [iii.];—[blank], p. [iv.];—[title] | DOMBEY AND SON. | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS BY H. K. BROWNE. | LONDON: | BRADBURY AND EVANS, 11, BOUVERIE STREET. | 1848. |, p. [v.];—[imprint], p. [vi.];—[dedication, preface, contents, and list of plates], pp. [vii.]–xvi.;—[text], pp. [1]–624. In No. v. is an errata slip of 12 lines besides the heading.

PLATES: Frontispiece, engraved title-page, and 38 plates, by "Phiz," as called for in the list of plates.

CONDITION: Size of leaf, 8 15/16 × 5 5/8 inches. In the original 20 numbered monthly parts (the last a double number), from October, 1846, to April, 1848, in green wrappers, at one shilling each, with pictorial title designed by "Phiz": | DEALINGS | WITH THE FIRM OF | DOMBEY AND SON | *Wholesale, Retail, and for Exportation.* | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS BY | H. K. BROWNE. | LONDON: BRADBURY & EVANS, WHITEFRIARS. | AGENTS:—J. MENZIES, EDINBURGH; J. MACLEOD, GLASGOW; J. M'GLASHAN, DUBLIN. |. With wrappers and advertising pages on yellow and white paper, in all 248 leaves and 35 slips, as follows: Nos. I. to XX., 16, 14 (1 slip), 18, 19 (1 folding sheet and 1 slip), 12, 17, 14, 8, 8, 11, 7, 8, 10, 8, 12 (8 slips), 12 (1 slip), 11 (21 slips), 9 (1 slip), and 34 (1 slip) leaves respectively.

In the present collection is another copy, bound from the original parts, in two volumes, in brown crushed levant morocco, gilt tops, other edges uncut, by Bradstreet, with the original wrappers, advertising pages, and slips bound in at the ends. This copy has been extra-illustrated by the insertion of portraits, drawings, etc., as follows:

[1] Dickens; a remarque proof, before letters, on India paper; facing the title-page.

[2] India-paper proof, with inscription: | MASTER BURNETT. | The Original of LITTLE PAUL DOMBEY. | ; facing p. 6.

[3] Dickens; a remarque proof on India paper, with inscription: | *G. Sala* | *"Boz" in his Study* | ; facing the title-page of the second volume. The remarque is a portrait of "Phiz."

There are also 12 full-length portraits of the principal characters and 2 vignettes, India proofs, published with Dickens' sanction in 1848 by H. K. Browne; facing pp. [1], 18, 62, 78 (vignette), 88, 120, 156, 202, 286, 309, 342, 368 (vignette), 382, and 440; and the four original wrappers of the two numbers.

1 photogravure after a design by Barnard, India-paper proof; facing p. 556.

5 woodcuts by Barnard, India-paper proofs; facing pp. 54, 137, 175, 270, and 331.

18 water-color drawings by "Kyd"; facing pp. 12, 52, 64, 72, 82, 84, 100, 122, 158, 162, 196, 224, 237, 330, 436, 452, 507, and 510.

REFERENCES.

Thomson, *Bibliography* (1904), p. 66, No. 47; Kitton, *Novels of Charles Dickens* (1897), pp. 97–111; Slater, *Early Editions* (1894), p. 97, No. 23; Johnson, *Hints to Collectors* (1885), p. 26, No. XXII.; Cook, *Bibliography* (1879), p. 20, No. VIII.; also p. 87.

Dickens began to write this, his sixth great novel, at Lausanne, June 27, 1846. It was originally issued in monthly parts, and afterward in book form, with the preface dated March 24, 1848. Besides the forty illustrations with which the work was embellished, twelve additional plates, portraits of the characters, were also designed by "Phiz," and separately issued the same year by Dickens' publishers with his consent. These appeared in two numbers, the first containing eight plates, and the second four. Some copies were issued on large paper, with India-paper proofs.

A Reading Edition, *The Story of Little Dombey, by Charles Dickens, as condensed by himself for his Readings,* was issued in green wrappers by Ticknor & Fields, Boston, and by Bradbury & Evans, in 1858 (our No. 355).

The description of the last scene in the brief life of Paul Dombey is considered one of the most touching passages in the English language. When Thackeray read it "he seemed electrified at the thought that there was one man living who could exercise so complete a control over him."

The original manuscript and corrected proofs, a few of the latter being in the handwriting of Forster, are in the South Kensington Museum.

DICKENS, CHARLES.

THE HAUNTED MAN AND THE GHOST'S BARGAIN. LONDON, *Bradbury & Evans,* 1848. [346]

Foolscap octavo. First Edition, Second Issue.

COLLATION BY SIGNATURES: [A], 4 leaves; B to M, each 8 leaves; N, 6 leaves; total 98 leaves.

COLLATION BY PAGINATION: [publishers' advertisements], recto and verso of [A]; —[title] | THE HAUNTED MAN | AND | THE GHOST'S BARGAIN | A Fancy for Christmas-Time. | BY | CHARLES DICKENS. | LONDON: | BRADBURY & EVANS, 11, BOUVERIE STREET. | 1848. |, recto of [A 2]; —[imprint], verso of [A 2]; —[list of illustrations], recto of [A 3]; —[blank], verso of [A 3]; —[half-title], recto of [A 4]; —[blank], verso of [A 4]; —[text], pp. [1]–188.

PLATES: Frontispiece and engraved title-page; also 14 woodcuts in the text; all as called for in the list of illustrations.

EXTRA-ILLUSTRATED.

Inserted in this volume are 3 water-color drawings by "Kyd," facing pp. [1], 64, and 130; and 1 plate engraved on steel by F. O. C. Darley, facing p. 32.

CONDITION: Size of leaf, 6½ × 4 inches. Bound in brown crushed levant morocco, gilt edges. With the original red cloth front cover and back, each lettered | THE | HAUNTED MAN | AND THE | GHOST'S BARGAIN | BY | CHARLES DICKENS. |, mounted and bound in at the end. The binder has placed the half-title before the title-page, and the leaf of advertisements at the end of the volume.

REFERENCES.

Thomson, *Bibliography* (1904), p. 68, No. 48; Kitton, *Minor Writings of Dickens* (1900), pp. 56–59; Slater, *Early Editions* (1894), p. 98, No. 24; Shepherd, *Bibliography* (1880), p. 26, No. 47; Cook, *Bibliography* (1879), p. 34.

Of this edition there are two issues. In the First Issue the imprint has the date printed in Roman letters, "MDCCCXLVIII."; in the Second it is in arabic figures, "1848." The First Issue is rarely met with, the probability being that only a few copies were published with the date so printed.

The opening pages of this story were written during the autumn of 1847. It was published by Bradbury & Evans, in December, 1848, in the customary form, in crimson cloth with gilt design (holly and mistletoe) on the side and back. The frontispiece and pictorial title-page were designed by Sir John Tenniel, who coöperated with Stanfield, Stone, and Leech in preparing the remaining fourteen woodcut illustrations.

This was the last of the Dickens Christmas Books issued in book form, their place being taken by the Yule-tide numbers of *Household Words* (our next number) and of *All the Year Round* (our No. 357), in the production of which many well known writers enjoyed the privilege of collaborating with Dickens.

Three of the Christmas Books, *The Chimes*, *The Battle of Life*, and *The Haunted Man*, are occasionally found in yellow boards, with uncut edges, these being remainder copies purchased by W. H. Smith & Sons, for sale at their railway-station book-stalls.

The five Christmas Books were published in one volume in the First Cheap Edition in 1852, with a frontispiece by Leech and a new preface, dated "London, September, 1852." They again appeared in 1869, in one volume, green cloth, with gilt design and gilt edges, but with the omission of the illustrations.

The original manuscript of this story has disappeared, having been perhaps accidentally destroyed.

DICKENS, CHARLES.

EXTRA CHRISTMAS NUMBERS OF "HOUSEHOLD WORDS."

LONDON, 1850–1858. 9 numbers, royal octavo, viz.: [347]

1850.

| THE CHRISTMAS NUMBER. | Vol. II. (No. 39, December 21, 1850), pp. [289]–312.

To this Dickens contributed the first of the 8 separate stories; "A Christmas Tree," pp. [289]–295.

1851.

| EXTRA NUMBER FOR CHRISTMAS. | Christmas, 1851. Pages [1]–24.

To this Dickens also contributed the first of the stories, "What Christmas is, as We Grow Older," pp. [1]–3.

1852.

| A ROUND OF STORIES | BY THE CHRISTMAS FIRE. | BEING THE EXTRA CHRISTMAS NUMBER OF HOUSEHOLD WORDS. | Christmas, 1852. Pages [1]–36.

To this Dickens contributed 2 of the 10 short stories: "The Poor Relation's Story," pp. [1]–5; and "The Child's Story," pp. 5–7.

1853.

| ANOTHER ROUND OF STORIES | BY THE CHRISTMAS FIRE. | BEING THE EXTRA CHRISTMAS NUMBER OF

HOUSEHOLD WORDS. | Christmas, 1853. Pages [1]–36.

To this Dickens contributed "The Schoolboy's Story," pp. [1]–5; and "Nobody's Story," pp. 34–36.

1854.

| THE | SEVEN POOR TRAVELLERS. | BEING THE EXTRA CHRISTMAS NUMBER OF HOUSEHOLD WORDS. | Christmas, 1854. Pages [1]–36.

To this Dickens contributed "The First [Poor Traveller]," comprising the introduction and the story of Richard Doubledick, pp. 1–10; and "The Road," pp. 35–36.

1855.

| THE HOLLY-TREE INN. | BEING THE EXTRA CHRISTMAS NUMBER OF HOUSEHOLD WORDS. | Christmas, 1855. Pages [1]–36.

To this Dickens contributed "The Guest," pp. [1]–9; "The Boots," pp. 18–22; and "The Bill," pp. 35–36; the rest being by Wilkie Collins.

1856.

| THE WRECK | OF THE | GOLDEN MARY. | [3 lines] | THE EXTRA CHRISTMAS NUMBER OF HOUSEHOLD WORDS. | Christmas, 1856. Pages [1]–36.

To this Dickens contributed the first portion of "The Wreck," pp. [1]–10; and Wilkie Collins the remainder.

1857.

| THE PERILS | OF | CERTAIN ENGLISH PRISONERS, | [2 lines] | THE EXTRA CHRISTMAS NUMBER OF HOUSEHOLD WORDS. | Christmas, 1857. Pages [1]–36.

To this simple narrative in three chapters Dickens contributed the first and third, "The Island of Silver-Store," pp. [1]–14; and "The Rafts on the River," pp. 30–36; the rest being written by Wilkie Collins.

1858.

| A HOUSE TO LET. | BEING THE EXTRA CHRISTMAS NUMBER OF HOUSEHOLD WORDS. | Christmas, 1858. Pages [1]–36.

To this Dickens contributed "Going into Society," pp. 18–23, it being practically his only contribution to literature during the year, the greater part of his time being monopolized by his readings.

Inserted, as a frontispiece, is a stipple portrait, with inscription: | CHARLES DICKENS, | FROM A PHOTOGRAPH TAKEN AT THE TIME WHEN HE WAS WRITING "DAVID COPPERFIELD." | .

CONDITION: Size of leaf, 9½ × 6⅝ inches. Bound from the original numbers, in half cadet blue crushed levant morocco, gilt top, other edges uncut; by Bradstreet. With a half-title, | CHRISTMAS NUMBERS | OF | HOUSEHOLD WORDS. |, verso blank; and rubricated title, | CHRISTMAS NUMBERS | OF | "HOUSEHOLD WORDS." | A WEEKLY JOURNAL. | CONDUCTED BY CHARLES DICKENS. | LONDON: | 1850–1851–1852–1853–1854–1855–1856–1857–1858. |, verso blank. The half-title and title-page were specially printed for this copy.

REFERENCES.

Thomson, *Bibliography* (1904), pp. 76–78, Nos. 55–63; Kitton, *Minor Writings of Dickens* (1900), p. 149; Slater, *Early Editions* (1894), p. 99, No. 26; Shepherd, *Bibliography* (1880), p. 41, No. 90; Cook, *Bibliography* (1879), pp. 35, 36.

Household Words, a weekly miscellany of general literature, was founded and edited by Dickens as a means of utilizing his popularity. The first number appeared Saturday, March 30, 1850, the last May 28, 1859, when it was discontinued because Dickens had decided to relinquish all connection with his publishers, Bradbury & Evans. In addition to his short papers and sketches Dickens also contributed to this periodical *A Child's History of England* (our No. 349), *The Lazy Tour of*

Two Idle Apprentices (being the record of an excursion made by him in 1857, with Mr. Wilkie Collins), *The Uncommercial Traveller* (our No. 358), and *Hard Times* (our No. 351). For the Christmas numbers of the magazine Dickens sought assistance in the collaboration of other writers, making a special feature of these numbers. The parts written by him contain some of his very best character sketches. The numbers here described are all of those which appeared in this magazine, the portion contributed by Dickens being specifically noted in the collation given above.

"'The Christmas numbers of 'Household Words' took the place left vacant by the Christmas books, of which the last [*The Haunted Man*, our No. 346] was issued in 1848. They contained about three times as much matter as an ordinary weekly number. Some reached large circulations exceeding 100,000 copies. In nearly every case the framework of the numbers was devised and written by Dickens, and he was often compelled at the last moment to make good the failures of others on whom he had relied to contribute. . . .

"'After Dickens' death the extra Christmas numbers of both 'Household Words' and 'All the Year Round' were issued in one volume in 1871 by Chapman & Hall, in the 'Charles Dickens' edition of the Works. In some editions some of the stories are included in 'Reprinted Pieces,' and in other editions in 'Christmas Stories.'

"'These Christmas Numbers were issued without wrappers. . . .

"'A Reading Edition of the 1855 number, 'Boots at the Holly Tree Inn,' was issued in 1867 by Ticknor & Fields, foolscap 8vo., printed wrapper, with the usual prefatory note that it is the only authorised edition. It was also bound up with the Reading Edition of 'Nickleby' in special printed wrapper in 1868."

DICKENS, CHARLES.

TO BE READ AT DUSK. London, 1852. [348]

Octavo.

Collation by Signatures: 10 numbered leaves, without signature-marks.

Collation by Pagination: [title, as reproduced; *See* No. 348], p. [1]; —[imprint], p. [2]; —[text], pp. [3]–19; —[imprint], p. [20].

Condition: Size of leaf, 8 1/16 × 5 5/8 inches. Bound in red crushed levant morocco, gilt top, other edges uncut; by Rivière.

References.

Thomson, *Bibliography* (1904), p. 79, No. 65; Kitton, *Minor Writings of Dickens* (1900), pp. 81, 82; Slater, *Early Editions* (1894), p. 106; Shepherd, *Bibliography* (1880), p. 29, No. 55.

In 1844 Dickens wrote some verses entitled "A Word in Season" for *The Keepsake*, a fashionable annual edited by Lady Blessington. This was reprinted by Forster in his *Life of Dickens*, 2 (1873): 31.

Lady Blessington having resigned the editorship in favor of her niece, Miss Marguerite Power, an effort was made in 1852 to get a strong list of contributors. To this number Carlyle, Dickens, Lytton, Tennyson, and Thackeray contributed. Dickens wrote *To be Read at Dusk*, which appeared on pp. 117–131.

TO BE READ

AT

DUSK.

BY

CHARLES DICKENS.

LONDON:

1852.

No. 348. Title-page of Dickens' To be Read at Dusk; 1852.

This tale, which really comprises two stories, both of a tragic character, was separately printed, with type newly reset, by the same printer, in the pamphlet here described. Neither Shepherd nor Cook seems to have known of this separate issue. The work, however, is not as rare as Kitton and Thomson would have us believe, several copies having turned up at different sales.

This work should not be confounded with the volume of the same title published in 1898 by George Redway, made up of sketches, stories, etc., by Dickens "reprinted for the first time from *Household Words*, *All the Year Round*, and other serials."

DICKENS, CHARLES.

A CHILD'S HISTORY OF ENGLAND. LONDON, *Bradbury & Evans*, 1852–1854. 3 vols., sixteenmo, viz.: [349]

VOL. 1. 1852.

COLLATION BY SIGNATURES: [A], 6 leaves; B to O, each 8 leaves; P, 2 leaves; total 112 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | A | CHILD'S HISTORY OF ENGLAND. | BY | CHARLES DICKENS. | With a frontispiece by F. W. Topham. | VOLUME I. | ENGLAND FROM THE ANCIENT TIMES, TO THE DEATH OF | KING JOHN. | LONDON: | BRADBURY & EVANS, 11, BOUVERIE STREET. | 1852. |, p. [iii.];—[imprint], p. [iv.];—[dedication, table of the reigns, and contents], pp. [v.]—[xi.];—[blank], p. [xii.];—[text], pp. [1]–210;—[publishers' advertisement], p. [211];—[blank], p. [212].

PLATE: Frontispiece, by F. W. Topham.

VOL. 2. 1853.

COLLATION BY SIGNATURES: [A], 4 leaves; B to O, each 8 leaves; P, 4 leaves; total 112 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title, similar to that in Vol. 1], p. [iii.];—[imprint], p. [iv.];—[table of the reigns and contents], pp. [v.]–viii.;—[text], pp. [1]–214;—[publishers' advertisement], p. [215];—[blank], p. [216].

PLATE: Frontispiece, by F. W. Topham.

VOL. 3. 1854.

COLLATION BY SIGNATURES: [A], 4 leaves; B to X, each 8 leaves; [Y], 2 leaves; total 166 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title, similar to that in Vol. 1], p. [iii.];—[imprint], p. [iv.];—[table of the reigns and contents], pp. [v.]–viii.;—[text], pp. [1]–321;—[blank], p. [322];—[publishers' advertisement], p. [323];—[blank], p. [324].

PLATE: Frontispiece, by F. W. Topham.

CONDITION: Size of leaf, 5 15/16 × 4 5/8 inches. Bound in half brown crushed levant morocco, gilt edges; by Tout. With the original red cloth front cover with gilt pictorial design and back mounted and bound in at the end of each volume.

REFERENCES.

Thomson, *Bibliography* (1904), p. 79, No. 66; Kitton, *Minor Writings of Dickens* (1900), pp. 67–70; Slater, *Early Editions* (1894), p. 99, No. 28; Johnson, *Hints to Collectors* (1885), p. 29, No. XXVII.; Shepherd, *Bibliography* (1880), p. 29, No. 56; Cook, *Bibliography* (1879), p. 29, No. IX.

This work, begun by Dickens for his son, is dedicated to his children. It first appeared irregularly in *Household Words*, from January 25, 1851, to December 10, 1853, inclusive, in 45 chapters. It was redivided into 37 chapters, and published in three small volumes, in red cloth, in gilt, as here described. The centre pictures in the frontispieces differ. Some editions have later dates, but are not otherwise distinguishable from the First. As Dickens, at the time, was excessively busy, editing *Household Words* and writing *Bleak House*, he dictated this work to Miss

Georgiana Hogarth. As stated in his letters, this is the only work he ever dictated. He no doubt hoped to do for English history what Scott had done in a similar way for Scotch history in his *Tales of a Grandfather*.

The original manuscript, the second and sixth chapters of which are in Dickens' autograph and the remainder in that of Miss Hogarth, is in the Forster Collection in the South Kensington Museum.

DICKENS, CHARLES.

BLEAK HOUSE. LONDON, *Bradbury and Evans*, 1853. [350]

Octavo. First Edition. In the Original Parts.

COLLATION BY SIGNATURES: [A] to Z, AA to RR, each 8 leaves; total 320 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | BLEAK HOUSE. | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS BY H. K. BROWNE. | LONDON: | BRADBURY AND EVANS, 11, BOUVERIE STREET. | 1853. |, p. [iii.];—[imprint], p. [iv.];—[dedication, preface, contents, list of plates, and errata], pp. [v.]–xvi.;—[text], pp. [1]–624.

PLATES: Frontispiece, engraved title, and 38 plates, designed, etched, and signed by "Phiz" (Hablôt K. Browne), as called for in the list of plates.

CONDITION: Size of leaf, 8 1⅜ₑ × 5 ⁹⁄₁₆ inches. In the original 20 numbered monthly parts (the last a double number), from March, 1852, to September, 1853, in blue wrappers, at one shilling each, with pictorial title designed by "Phiz": | BLEAK | HOUSE | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS BY H. K. BROWNE. | LONDON: BRADBURY & EVANS, BOUVERIE STREET. | AGENTS: J. MENZIES, EDINBURGH; MURRAY AND SON, GLASGOW; J. M'GLASHAN, DUBLIN. |. With wrappers and advertising pages on pink, yellow, green, and white paper, in all 313 leaves and 35 slips, as follows: Nos. I. to XX., 18, 21 (2 slips), 18, (2 slips), 17 (3 slips), 16 (2 slips), 9 (5 slips), 20 (2 slips), 11 (1 slip), 13 (1 slip), 23 (1 slip), 23 (2 slips), 10 (1 slip), 10 (2 slips), 21 (2 slips), 17 (1 slip), 13 (1 slip), 12 (2 slips), 11 (2 slips), and 30 (3 slips) leaves respectively.

REFERENCES.

Thomson, *Bibliography* (1904), p. 80, No. 67; Kitton, *Novels of Charles Dickens* (1897), p. 131; Slater, *Early Editions* (1894), p. 100, No. 29; Johnson, *Hints to Collectors* (1885), p. 30, No. XXVIII.; Thomson, *Life of Hablôt K. Browne* (1884), pp. 67, 72; Shepherd, *Bibliography* (1880), p. 30, No. 57; Cook, *Bibliography* (1879), p. 22, No. X.

Originally issued in parts, the complete story was published in one volume, September, 1853, in green cloth. The preface is dated "London, August, 1853." It has often been reissued in the same form, with or without date, the First Cheap Edition, with frontispiece by H. K. Browne, appearing in 1858.

At the bottom of the wrappers of Parts I.–IV. appeared the following: | ☞ NOTICE is hereby given that the Author of "BLEAK HOUSE" reserves to | himself the right of publishing a Translation in France. |. In the later numbers (VI.–XX.) this notice was changed to read: | ☞ The Author of this Work notifies that it is his intention to reserve the | right of translating it. |.

Two plates were issued with each number, except Nos. IX. and X., which have one and three respectively; this is accounted for by a notice in No. IX., as follows: "An accident having happened to the Plate, it has been necessary to cancel one of the Illustrations to the present Number. It will be supplied in the next Monthly Part."

Dickens began the writing of this story on a Friday at the end of November, 1851, and worked on it throughout the year 1852. To give greater publicity to the gross abuse of Chancery practice, he introduced into the story the famous suit of Jarndyce *vs.* Jarndyce, based upon the notorious Jennings case, which, though then still pending, had been before the courts for more than ninety years.

"'Bleak House' contains the famous delineation of Leigh Hunt as 'Skimpole,' against which supposed literal interpretation Dickens protested in the article 'Leigh Hunt: a Remonstrance,' in 'All the Year Round,' December 24, 1859. 'Boythorn' is Savage Landor, who is said to have enjoyed his vicarious immortality."

The original manuscript and corrected proofs are in the Forster Collection in the South Kensington Museum. The original drawings by Browne, together with those for *Dombey* and *David Copperfield*, belong to the Duchess of St. Albans.

DICKENS, CHARLES.

HARD TIMES. LONDON, *Bradbury & Evans*, 1854. [351]

Crown octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to Z, each 8 leaves; total 180 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; — |[*The Author reserves the right of Translation.*]|, p. [ii.]; — [title]| HARD TIMES. | FOR THESE TIMES. | BY CHARLES DICKENS. | LONDON: | BRADBURY & EVANS, 11, BOUVERIE STREET. | 1854. |, p. [iii.]; — [imprint], p. [iv.]; — [dedication and contents], pp. [v.]–viii.; — [text in 3 books, with half-title to each], pp. [1]–352.

EXTRA-ILLUSTRATED.

Inserted in this work are 9 water-color drawings by "Kyd"; facing pp. 4, 17, 35, 50, 74, 147, 292, 330, and 338.

CONDITION: Size of leaf, 7⅝ × 4⅞ inches. Bound in brown crushed levant morocco, gilt top, other edges uncut; by Rivière.

REFERENCES.

Thomson, *Bibliography* (1904), p. 81, No. 68; Kitton, *Minor Writings of Dickens* (1900), pp. 28–32; Cook, *Bibliography* (1879), p. 26.

This story appeared as a serial in *Household Words* from April 1 to August 12, 1854. It more than doubled the circulation of that magazine, and elicited most emphatic praise from Ruskin. "It is interesting to know," says Kitton, "that Coketown, where the principal incidents take place, was intended as a representation of Manchester." On its completion as a serial it was immediately published in volume form, in green cloth, without illustrations.

The original manuscript, the first written in the novelist's favorite blue ink, is in the Forster Collection in the South Kensington Museum.

DICKENS, CHARLES.

THE DEMEANOUR OF MURDERERS. [1856.] [352]

The Original Autograph Manuscript, closely written in blue ink, on 6 octavo sheets (the first page as reproduced; *See* No. 352), of a paper which appeared in *Household Words*, Vol. XIII. (No. 325, June 14, 1856), pp. [505]–507.

Inserted in this volume are: [1] a stipple portrait of Dickens, by "*Miss M. Gillies*," and "Published by Smith, Elder & C°. 65, Cornhill"; with facsimile autograph, | *Faithfully Yours* | *Charles Dickens* |, with the usual paraph.

[2] The two leaves of *Household Words* for June 14, 1856, containing this essay.

[3] An autograph letter by "*Wm Palmer*," dated | *Ascot* | *June 9th 1852* |, in which he excuses himself from paying a debt, because of having "lost so much money over the Derby."

CONDITION: Tipped into a volume bound in modern vellum, lettered along the back: "CHARLES DICKENS MS. PALMER THE POISONER—HOUSEHOLD WORDS 14 JUNE 1856."

REFERENCES.

Thomson, *Bibliography* (1904), p. 75; Kitton, *Minor Writings of Charles Dickens* (1900), p. 126; Locker-Lampson, *Catalogue* (1886), p. 202.

The Locker-Lampson copy.

This manuscript relates to the trial of William Palmer, the celebrated murderer. Palmer practised as a medical man at Rugeley, near Stafford, and afterward acted as a house surgeon at St. Bartholomew's Hospital in London. In 1854 he poisoned his wife, and in the following year his brother. In December, 1855, he poisoned his friend Thomas Parsons Cook for the purpose of obtaining money. For this latter crime he was tried, convicted, and hanged at Stafford, June 14, 1856. His trial created great public interest. Though convicted entirely on circumstantial testimony, nothing has since come to light that in any way conflicts with the evidence upon which he was convicted.

DICKENS, CHARLES.

LITTLE DORRIT. LONDON, *Bradbury and Evans*, 1857. [353]

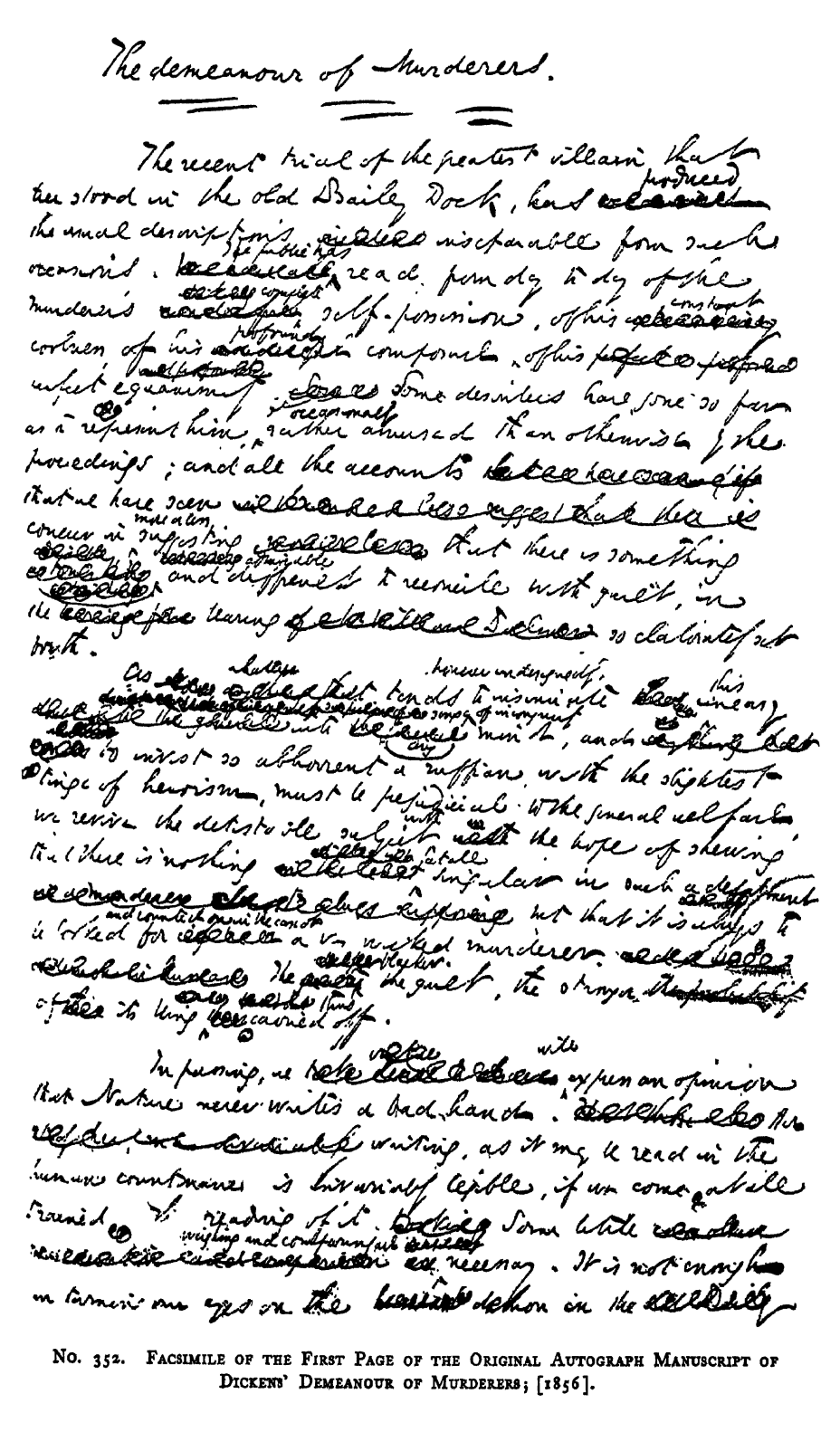
Octavo. First Edition. In the Original Parts.

COLLATION BY SIGNATURES: [A], 7 leaves; B to Z, AA to RR, each 8 leaves; SS, 1 leaf; total 320 numbered leaves. Leaf BB 2 is wrongly marked B 2.

COLLATION BY PAGINATION: [title] | LITTLE DORRIT. | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS BY H. K. BROWNE. | LONDON: | BRADBURY AND EVANS, 11, BOUVERIE STREET. | 1857. |, p. [i.]; —[imprint], p. [ii.]; —[dedication, preface, contents, list of plates, and errata], pp. [iii.]–xiv.; —[text], pp. [1]–625; —[blank], p. [626].

PLATES: Frontispiece, engraved title-page, and 38 plates, designed, etched, and signed by "Phiz" (Hablôt K. Browne), as called for in the list of plates.

CONDITION: Size of leaf, 8 15/16 × 5 5/8 inches. In the original 20 numbered monthly parts (the last a double number), from December, 1855, to June, 1857, in



No. 352. Facsimile of the First Page of the Original Autograph Manuscript of Dickens' Demeanour of Murderers; [1856].

blue wrappers, at one shilling each, with pictorial title designed by "Phiz": | LITTLE | DORRIT | BY | CHARLES DICKENS. | WITH | ILLUSTRATIONS BY H. K. BROWNE. | LONDON: BRADBURY & EVANS, BOUVERIE STREET. | AGENTS: J. MENZIES, EDINBURGH; MURRAY AND SON, GLASGOW; J. M'GLASHAN, DUBLIN. |. With wrappers and advertising pages on pink, yellow, green, and white paper, in all 278 leaves and 6 slips, as follows: Nos. I. to XX., 40 (1 slip), 16 (1 slip), 10, 12, 17 (1 slip), 18, 14, 11, 10, 15, 15, 12 (1 slip), 16 (2 slips), 19, 12, 10, 9, 11, and 11 leaves respectively. There is a reading notice of 9 lines on a slip in No. XVI.

In the present collection is another copy, bound from the original parts, in two volumes, in maroon crushed levant morocco, gilt tops, other edges uncut, by Bradstreet, with the original wrappers and some of the advertising pages bound in at the ends. This copy has a specially printed half-title and title-page, and has been extra-illustrated by the insertion of portraits, drawings, etc., as follows:

2 portraits: [1] Dickens; a remarque proof, before letters, on India paper; facing the title-page of Vol. 1.

[2] Dickens; by A. D'Orsay; a remarque proof on India paper; facing the title-page of Vol. 2.

2 India-ink drawings by H. Lindsay: [1] a portrait of Clarkson Stanfield; facing p. [iii.]; [2] | *North View of the MARSHALSEA.* |; facing p. 41.

2 vignette engravings by H. K. Browne, India-paper proofs; facing pp. 4 and 572.

1 etching by Chris Coveny, India-paper proof; facing p. 607.

12 water-color drawings by "Kyd"; facing pp. 12, 32, 46, 72, 78, 98, 104, 156, 222, 254, 400, and 578.

1 photogravure after F. Barnard; India-paper proof; facing p. 212.

REFERENCES.

Thomson, *Bibliography* (1904), p. 84, No. 73; Kitton, *Novels of Charles Dickens* (1897), pp. 151–170; Slater, *Early Editions* (1894), p. 101, No. 32; Johnson, *Hints to Collectors* (1885), p. 31, No. XXX.; Thomson, *Life of Browne* (1884), p. 141; Cook, *Bibliography* (1879), p. 23, No. XI.

Dickens began the writing of this work in May, 1855, and completed it at Gad's Hill Place in May, 1857. The complete story was published in June, 1857, in one volume, green cloth, with the same illustrations as in the parts. It has often been reissued in the same form, with and without date.

Part XVI. contains a slip on which is printed the following explanation: "By an oversight of the Author's, which he did not observe until it was too late for correction in the first impression of the Number for last month (XV.), the name RIGAUD is used in the seventeenth chapter of the Second Book, instead of BLANDOIS. The personage in the story who assumed the latter name, is habitually known to the Author by the former, as his real one; and hence the mistake. It is set right, if the reader will have the goodness to substitute the word BLANDOIS for RIGAUD, in that chapter when it occurs. The chapter commences at page 467, and ends at page 474."

Under the guise of the Circumlocution Office, Dickens in this story denounced in vigorous terms the dilatory system of conducting public business as adopted by government officials.

The original manuscript and corrected proofs of the story are in the Forster Collection in the South Kensington Museum.

DICKENS, CHARLES.

THE POOR TRAVELLER. LONDON, *Bradbury & Evans*, 1858. [354]

Foolscap octavo. First Edition.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; B to H, each 8 leaves; I, 2 leaves; total 59 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | THE POOR TRAVELLER: | BOOTS AT THE HOLLY-TREE INN: | AND | MRS. GAMP. | BY | CHARLES DICKENS. | LONDON: | BRADBURY & EVANS, 11, BOUVERIE STREET. | 1858. |, p. [1];—[imprint], p. [2];—[text], pp. [3]–114;—[publishers' advertisement], p. [115];—[blank], p. [116].

Inserted in this work is a portrait of Charles Dickens, engraved by J. C. Buttre; facing the title-page.

CONDITION: Size of leaf, 6 11/16 × 4 5/16 inches. Bound in half cadet blue crushed levant morocco, gilt top, other edges uncut; by Bradstreet. With the original green paper wrappers, with title as above, bound in.

REFERENCES.

Hoe, *Catalogue*, 1 (1905): 222; Slater, *Early Editions* (1894), p. 102, No. 34; Johnson, *Hints to Collectors* (1885), p. 32, No. XXXII.; Forster, *Life of Dickens*, 3 (1874): 205, *note*.

As in the case of *The Story of Little Dombey* (our next number), this collection of three pieces was arranged by Dickens for his public readings given in England, Ireland, and Scotland, in 1858 and 1859, and issued in green paper wrappers, at one shilling each. The great numbers of copies of these Reading Editions that were sold by booksellers had a decided effect in increasing the sales of Dickens' other books.

DICKENS, CHARLES.

THE STORY OF LITTLE DOMBEY. LONDON, *Bradbury & Evans*, 1858. [355]

Small octavo. First Edition.

COLLATION BY SIGNATURES: [A], 2 leaves; B to H, each 8 leaves; I, 6 leaves; total 64 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A];—[blank], verso of [A];—[title] | THE STORY | OF | LITTLE DOMBEY. | BY | CHARLES DICKENS. | LONDON: | BRADBURY & EVANS, 11, BOUVERIE STREET. | 1858. |, recto of [A 2];—[imprint], verso of [A 2];—[text], pp. [1]–121;—[blank], p. [122];—[publishers' advertisement], p. [123];—[blank], p. [124].

CONDITION: Size of leaf, 6¾ × 4¼ inches. Bound in red crushed levant morocco, gilt top, other edges uncut; by Rivière. With the original green paper wrappers bound in at the end. The title-page to the wrappers contains a vignette, is enclosed by a border, and gives the price at the bottom, "ONE SHILLING." Pages 2 and 3 of the wrappers are blank; but p. 4 contains an advertisement of Dickens' Christmas books.

Inserted is a duplicate title-page between the half-title and title.

REFERENCES.

Thomson, *Bibliography* (1904), p. 67; Slater, *Early Editions* (1894), p. 101, No. 33; Locker-Lampson, *Catalogue* (1886), p. 153; Johnson, *Hints to Collectors* (1885), p. 31, No. XXXI.

The Locker-Lampson copy, with ex-libris; a presentation copy to Charles Dickens Junior, with an autograph inscription by the author, dated "*Seventh September 1858.*"

This is a short and revised version of portions of *Dombey and Son*, which Dickens condensed for use in his first series of public readings given in England, Scotland, and Ireland, in 1858 and 1859. It was issued in green paper wrappers with a woodcut vignette of "Little Dombey" on the cover title. An edition of the same date was published by Ticknor & Fields of Boston. Another edition, also in pictorial wrappers, seems to have been published by Chapman & Hall in 1862.

These Reading Editions were constantly being revised in manuscript by Dickens. A facsimile page of *Little Dombey* so revised is given by Charles Kent in his *Charles Dickens as a Reader* (1872).

DICKENS, CHARLES.

A TALE OF TWO CITIES. London, *Chapman and Hall*, 1859. [356]

Octavo. First Edition.

Collation by Signatures: [A], 4 leaves; 1 leaf, without signature-mark; B to E, each 8 leaves; F, 2 leaves; G to R, each 8 leaves; S, 4 leaves; T, 1 leaf; total 132 leaves.

Collation by Pagination: [title] | A | TALE OF TWO CITIES. | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS BY H. K. BROWNE. | LONDON: | CHAPMAN AND HALL, 193, PICCADILLY; | AND AT THE OFFICE OF ALL THE YEAR ROUND, | 11, WELLINGTON STREET, NORTH. | MDCCCLIX. |, p. [i.]; —[blank], p. [ii.]; —[dedication, preface, contents, and list of plates], pp. [iii.]–[ix.]; —[blank], p. [x.]; —[text], pp. [1]–254.

Plates: 16 plates, in 2 states, plain and India-paper proofs: frontispiece, engraved title-page, and 14 plates, as called for in the list of plates.

Extra-Illustrated.

Inserted in this work are the following plates:

4 portraits, as follows:

[1] Dickens; remarque proof on India paper; facing the title-page.

[2] Lord John Russell; engraved by Holl, after a bust by Hollings; facing p. [iii.].

[3] Wilkie Collins; an etching signed AB; facing p. [v.].

[4] Carlyle; an etching; facing p. [v.].

9 water-color drawings by "Kyd"; facing pp. 13, 25, 52, 114, 144, 149, 170, 204, and 235.

2 etchings by Chris Coveny; facing pp. 151 and 176.

2 plates drawn by F. Barnard: an etching, facing p. 212; and a photogravure, facing p. 253.

Condition: Size of leaf, 8⅝ × 5⅜ inches. Bound in red crushed levant morocco, gilt top, other edges uncut; by Bradstreet. With the original green wrappers of No. 1., with a yellow advertising slip, bound in at the end.

References.

Thomson, *Bibliography* (1904), p. 93, No. 89; Kitton, *Novels of Charles Dickens* (1897), p. 171; Slater, *Early Editions* (1894), p. 102, No. 35; Johnson, *Hints to Collectors* (1885), p. 32, No. XXXIII.; Shepherd, *Bibliography* (1880), p. 37, No. 75; Cook, *Bibliography* (1879), p. 24, No. XII.

Laid into the copy here described is an holograph letter, as follows:

"*Household Words office*
Wednesday Night | Eighth July 1857

"*My Dear Taylor*

"*By all means as to Wigan's committee, and delighted to join it. I should take shame to myself for having forgotten to reply, if I had not been perpetually busy in one way or other with poor Jerrold's matter.*

"*It seems to me that the best thing you can do as to the Dialogue is to choose your own speaker. Let me know who it is to be, and I will nail that name on Webster's forehead. Webster or other, man, woman, or child, surely you are the proper man to say 'I have such an idea, and I desire it to be done in such a way.'*

"*Faithfully Yours Ever*
"*Charles Dickens.*

"*Tom Taylor Esquire.*"

This story, Dickens' second and most successful historical novel, was published in weekly instalments in *All the Year Round*, beginning with the first number of Vol. 1, April 30, 1859, and ending in the thirty-first number, for November 26, 1859 (Vol. 1, p. 1, to Vol. 2, p. 95), and was the first of Dickens' works to appear as a serial publication. It was also issued concurrently, in eight monthly parts in green wrappers, with sixteen etched illustrations by "Phiz," from June to December, 1859, Parts 7 and 8 forming a double number, the preface being dated from "Tavistock House, London, November, 1859." The complete work was issued in December, in one volume, in red cloth.

This was the last of Dickens' works illustrated by "Phiz," his connection with that artist's work coming to an end after a period of twenty-two years.

The original manuscript of the story is in the Forster Collection in the South Kensington Museum.

DICKENS, CHARLES.

EXTRA CHRISTMAS NUMBERS OF "ALL THE YEAR ROUND."

LONDON, 1859–1867. 9 numbers, royal octavo, viz.: [357]

1859.

| THE HAUNTED HOUSE. | THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1859. Pages [1]–48.

To this Dickens contributed three stories: "The Mortals in the House," pp. [1]–8; "The Ghost in Master B.'s Room," pp. 27–31; and "The Ghost in the Corner Room," p. 48.

1860.

| A | MESSAGE FROM THE SEA. | THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1860. Pages [1]–48.

To this Dickens contributed nearly all of "Chapter I. The Village," pp. [1]–4; "Chapter II. The Money" (with a woodcut illustration), pp. 4–9; "Chapter V. The Restitution," pp. 44–48; and certain

detached passages in other chapters which are obviously from his pen.

1861.

| TOM TIDDLER'S GROUND. | THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1861. Pages [1]–48.

To this Dickens contributed "I. Picking up Soot and Cinders," pp. [1]–5; "VI. Picking up Miss Kimmeens," pp. 43–47; and "VII. Picking up the Tinker," pp. 47–48.

1862.

| SOMEBODY'S LUGGAGE. | THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1862. Pages [1]–48.

To this Dickens contributed "His Leaving it till Called For," pp. [1]–6;—"His Boots," pp. 6–13; "His Brown-paper Parcel," pp. 30–34; and "His Wonderful End," pp. 45–48.

1863.

| Mrs LIRRIPER'S LODGINGS. | THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1863. Pages [1]–48.

To this Dickens contributed 2 of the 7 chapters: "I. How Mrs. Lirriper carried on the Business," pp. [1]–12; and "VII. How the Parlours Added a Few Words," pp. 46–48. Dickens' own comment on this number was, "Mrs. Lirriper is indeed a most brilliant old lady. God bless her!"

1864.

| Mrs LIRRIPER'S LEGACY. | THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1864. Pages [1]–48.

To this Dickens contributed the opening and concluding chapters: "I. Mrs. Lirriper Relates How She Went On, and Went Over," pp. [1]–11; and "VII. Mrs. Lirriper Relates How Jemmy Topped Up," pp. 47–48.

1865.

| DOCTOR MARIGOLD'S | PRESCRIPTIONS. | THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1865. Pages [1]–48.

To this Dickens contributed 3 out of the 8 chapters: "I. To be Taken Immediately," pp. [1]–9; "VI. To be Taken with a Grain of Salt," pp. 33–38; and "VIII. To be Taken for Life," pp. 46–48.

1866.

| MUGBY JUNCTION. | THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1866. Pages [1]–48.

To this Dickens contributed the first four stories: "Barbox Brothers," pp. [1]–10; "Barbox Brothers and Co.," pp. 10–16; "Main Line. The Boy at Mugby," pp. 17–20; and "No. 1 Branch Line. The Signal-man," pp. 20–25.

1867.

| NO THOROUGHFARE. | BY CHARLES DICKENS AND WILKIE COLLINS. | BEING THE EXTRA CHRISTMAS NUMBER OF ALL THE YEAR ROUND. | Christmas, 1867. Pages [1]–48.

This was a joint production, the respective authors contributing nearly equal portions; Dickens furnishing "The Overture," pp. [1]–3; portions of the first and fourth acts; and the whole of Act III., pp. 32–41.

Inserted, as a frontispiece to these numbers, is a stipple portrait, with inscription: | CHARLES DICKENS. | Engraved from a Photograph by Mason & Co. |.

CONDITION: Size of leaf, 9½ × 6¼ inches. Bound from the original numbers, in half cadet blue crushed levant morocco, gilt top, other edges uncut; by Bradstreet. From 1863 to 1867 the magazine was published with blue wrappers, with title and contents, and in some cases advertising leaves, which are bound in with each number. The number for 1864 also contained two leaves of advertisements, and that for 1865 an advertising slip. With a half-title, | CHRISTMAS NUMBERS | OF | ALL THE YEAR ROUND. |, verso blank; and rubricated title, | CHRISTMAS NUM-

BERS | OF | "ALL THE YEAR ROUND." | A WEEKLY JOURNAL. | CONDUCTED BY CHARLES DICKENS. | LONDON: | 1859–1860–1861–1862–1863–1864–1865–1866–1867. | , verso blank, specially printed for this copy.

REFERENCES.

Thomson, *Bibliography* (1904), pp. 91–93, Nos. 80–88; Kitton, *Minor Writings of Dickens* (1900), pp. 160–176; Shepherd, *Bibliography* (1880), pp. 42, 43, Cook, *Bibliography* (1879), pp. 35, 36.

The first number of *All the Year Round*, the successor to *Household Words*, is dated April 30, 1859; the last, November 28, 1868. A new series was begun with the number for December 5, 1868. Except in the change of name and proprietors, *All the Year Round* may be considered the same as *Household Words*, there being no change in its form or character, except that the more important articles were signed.

The Christmas Numbers continued to be issued without wrappers, as formerly, until 1863, when *Mrs. Lirriper's Lodgings* appeared in a dark blue cover, as did the four issues after that date. With *No Thoroughfare* (1867) the series of Extra Christmas Numbers was discontinued. After Dickens' death, however, they were resumed from 1871 to 1878, and to them Besant and Rice contributed some of their best joint writings.

"The various chapters written by Dickens for the Christmas Numbers have been issued independently of those contributed by other writers, first in the 'Charles Dickens' edition (1871) of his works. A selection from his earlier Christmas Stories was included in 'Reprinted Pieces,' published by Chapman and Hall, 1858, and in 1898 the same firm issued the Christmas Numbers in their entirety, with illustrations by A. Jules Goodman."

DICKENS, CHARLES.

THE UNCOMMERCIAL TRAVELLER. LONDON, *Chapman and Hall*, 1861. [358]

Crown octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to R, each 8 leaves; S, 4 leaves; total 136 leaves.

COLLATION BY PAGINATION: [half-title], recto of [A]; —[blank], verso of [A]; —[title] | THE | UNCOMMERCIAL TRAVELLER | BY | CHARLES DICKENS. | LONDON: | CHAPMAN AND HALL, 193, PICCADILLY. | MDCCCLXI. |, recto of [A 2]; —[blank], verso of [A 2]; —[preface and contents], recto of [A 3] to recto of [A 4]; —[blank], verso of [A 4]; —[text], pp. [1]–264.

CONDITION: Size of leaf, 7⅞ × 4$^{13}/_{16}$ inches. Bound in green crushed levant morocco, leather hinges, gilt top, other edges uncut; by Tout.

REFERENCES.

Thomson, *Bibliography* (1904), p. 96, No. 91; Kitton, *Minor Writings of Dickens* (1900), pp. 137–147; Slater, *Early Editions* (1894), p. 103, No. 38; Johnson, *Hints to Collectors* (1885), p. 34, No. XXXV.; Shepherd, *Bibliography* (1880), p. 38, No. 78; Cook, *Bibliography* (1879), p. 31, No. XII.

The seventeen papers of which this volume is composed first appeared in the pages of *All the Year Round*, from January 28 to October 13, 1860 (Vol. 1, p. 321, to Vol. 4, p. 17). These sketches as they originally appeared had only a general title, but when they were reprinted in book form a descriptive title was given to each sketch.

This volume, the first series of *The Uncommercial Traveller*, was published in lilac colored (Slater says magenta or green) cloth, and passed through three editions.

"In many of these papers [Dickens's] midnight London adventures are recorded. Insomnia troubled him greatly; the only cure he could find was to go to bed, get up and dress, and then go for a midnight walk through the London streets or fifteen or twenty miles into the country; then home to breakfast. During these midnight tramps he saw London in every conceivable condition — and it lives again, every stone of it, in his wonderful pages."

In 1868 the Charles Dickens Edition was published with eleven additional papers; and in 1875 the illustrated Library Edition appeared with further additions and a few omissions, bringing the entire number of papers up to thirty-six.

DICKENS, CHARLES.

OUR MUTUAL FRIEND. LONDON, *Chapman and Hall*, 1865. 2 vols., octavo, viz.: [359]

VOL. 1.

COLLATION BY SIGNATURES: [*a*], 4 leaves; *b*, 2 leaves; B to X, each 8 leaves; total 166 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title] | OUR MUTUAL FRIEND. | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS BY MARCUS STONE. | *IN TWO VOLUMES.* | VOL. I. | LONDON: | CHAPMAN AND HALL, 193 PICCADILLY. | 1865. | [*The right of Translation is reserved.*] |, p. [iii.];—[imprint], p. [iv.];—[dedication, contents, and list of illustrations], pp. [v.]–xi.;—[blank], p. [xii.];—[text], pp. [1]–320. At p. [1] is a slip: "*** *The Reader will understand the use of the popular phrase* OUR MUTUAL FRIEND, *as the title of this book, on arriving at the Ninth Chapter* (*page* 84)."

PLATES: 20 plates, as called for in the list of plates (except [5], which faces p. 69).

EXTRA-ILLUSTRATED.

Inserted in this volume are 8 water-color drawings by "Kyd"; facing pp. 7, 25, 33, 58, 87, 129, 246, and 300.

VOL. 2.

COLLATION BY SIGNATURES: [A], 4 leaves; B to U, each 8 leaves; X, 4 leaves; total 160 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title, same as in Vol. 1, except volume-number], p. [iii.];—[imprint], p. [iv.];—[contents and list of illustrations], pp. [v.]–[viii.];—[text], pp. [1]–306;—| POSTSCRIPT, | IN LIEU OF PREFACE. |, pp. [307]–309;—[imprint], p. [310];—[publishers' advertisement], p. [311];—[blank], p. [312].

PLATES: 20 plates, as called for in the list of plates.

EXTRA-ILLUSTRATED.

Inserted in this volume are 7 water-color drawings by "Kyd"; facing pp. [1], 18, 58, 152, 188, 229, and 285.

CONDITION: Size of leaf, 8⅝ × 5½ inches. Bound from the original parts, in brown crushed levant morocco, gilt tops, other edges uncut; by Rivière. With wrappers and advertising pages on pink, yellow, green, and white paper, in all 324 leaves and 12 slips, bound in at the end, as follows: Vol. 1, Nos. 1–10, 35 (1 slip), 16, 18 (1 slip), 20, 8 (1 slip), 24 (1 slip), 16 (1 slip), 14, 24, and 16 (2 slips) leaves respectively; Vol. 2, Nos. 11–19, 13 (2 slips), 20 (1 slip), 11, 12, 18, 12, 17, 14 (1 slip), and 16 (1 slip) leaves respectively. Published in 20 monthly parts (the last a double number), from May, 1864, to November, 1865, in green wrappers, at one shilling each, with pictorial title designed by Marcus Stone: | OUR | MUTUAL | FRIEND. | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS | BY | MARCUS STONE. | LONDON: CHAPMAN AND HALL, PICCADILLY. | *The right of Translation is reserved.* |.

REFERENCES.

Thomson, *Bibliography* (1904), p. 98, No. 97; Kitton, *Novels of Charles Dickens* (1897), pp. 197–214; Slater, *Early Editions* (1894), p. 104, No. 39; Johnson, *Hints to Collectors* (1885), p. 34, No. XXXVI.; Forster, *Life of Dickens*, 3 (1874): 343, 345.

Originally issued in parts, this work was published in book form in November, 1865, in two volumes, cloth, with forty woodcut illustrations by Marcus Stone, and with a "Postscript in lieu of Preface," dated "September 2nd, 1865."

The book, says Forster, "has not the creative power which crowded his earlier page, . . . but the observation and humour he excelled in are not wanting to it, nor had there been, in his first completed work, more eloquent or generous pleading for the poor and neglected. . . . Betty Higden finishes what Oliver Twist began."

"Mr. Percy Fitzgerald assures us that Mr. Podsnap is a veritable portrait of Dickens's biographer, and quotes certain passages in this attractive romance as being faithful delineations of the 'actual living Forster'!"

The original manuscript of this story has found a resting-place in the George W. Childs Collection of Manuscripts in the Drexel Institute in Philadelphia.

DICKENS, CHARLES.

HUNTED DOWN. LONDON, *John Camden Hotten*, [1870]. [360]

Pott octavo. First Edition.

COLLATION BY SIGNATURES: [A], 6 leaves; B to E, each 8 leaves; F, 7 leaves; total 45 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [1]; — [blank], p. [2]; — [title] | HUNTED DOWN: | A STORY. | BY | CHARLES DICKENS. | WITH SOME ACCOUNT OF | THOMAS GRIFFITHS WAINEWRIGHT, | THE POISONER. | [vignette, with inscription] | *The Fatal House, No. 12, Conduit Street, W.* | LONDON: | JOHN CAMDEN HOTTEN, | 74 & 75, PICCADILLY. |, p. [3]; — [blank], p. [4]; — [introduction], pp. [5]–28; — [text, with half-title], pp. [29]–89; — [imprint], p. [90].

CONDITION: Size of leaf, 6⅝₁₆ × 4 inches. Bound in half cadet blue morocco, gilt top; by Bradstreet. With the original green

paper wrappers, with first line of title | *PRICE SIXPENCE.* | , otherwise same as above, and 11 leaves of advertising matter, the first and last pasted to the inside of the wrappers, bound in.

Inserted in this work is a portrait of Charles Dickens engraved by J. A. J. Wilcox; facing the title-page.

REFERENCES.

Thomson, *Bibliography* (1904), p. 95, No. 90; Kitton, *Minor Writings of Dickens* (1900), pp. 88–92; Slater, *Early Editions* (1894), p. 105, No. 42; Johnson, *Hints to Collectors* (1885), p. 36, No. XXXIX.; Cook, *Bibliography* (1879), p. 26.

This short story, for which Robert Bonner paid £1000, first appeared, with seven woodcuts, in the three numbers of the *New York Ledger* for August 20, 27, and September 3, 1859. It was also published in *All the Year Round*, April 4 and 11, 1860. Hotten reprinted it in his *Piccadilly Annual* for 1870, and reissued it the same year, but without date, in pamphlet form, in green paper wrappers (the edition here described).

"This powerful story had its origin in the career of the notorious Wainewright, the elegant and fascinating poisoner, who used to charm Lamb, De Quincey, and Leigh Hunt with his light-heartedness and amusing gossip. Dickens was much interested in the history of this scoundrel, who died . . . in Van Diemen's Land; and wrote the present story for a foreign newspaper proprietor, who gave him a thousand guineas [pounds] for his labour."

DICKENS, CHARLES.

THE MYSTERY OF EDWIN DROOD. LONDON, *Chapman and Hall*, 1870. [361]

Octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to N, each 8 leaves; total 100 leaves.

COLLATION BY PAGINATION: [title] | THE MYSTERY | OF | EDWIN DROOD. | BY | CHARLES DICKENS. | WITH TWELVE ILLUSTRATIONS BY S. L. FILDES. | AND A PORTRAIT. LONDON: | CHAPMAN AND HALL, 193 PICCADILLY. | 1870. | [*The right of Translation is reserved.*] | , p. [i.]; —[imprint], p. [ii.]; —[note by the publishers], p. [iii.]; —[blank], p. [iv.]; —[contents and list of illustrations], pp. [v.]–[viii.]; —[text], pp. [1]–190; —[publishers' advertisements], pp. [191]–[192].

PLATES: Portrait, engraved title-page, and 12 plates, as called for in the list of illustrations. The plates facing pp. 43 and 184 should face pp. 44 and 183 respectively.

EXTRA-ILLUSTRATED.

Inserted in this work are 6 water-color drawings by "Kyd"; facing pp. 2, 4, 33, 86, 96, and 188.

CONDITION: Size of leaf, 8 11/16 × 5 9/16 inches. Bound from the original parts, in brown crushed levant morocco, gilt top, other edges uncut; by Rivière. With wrappers and advertising pages on yellow, pink, and white paper, in all 84 leaves, bound in at the end: 16, 11, 21 (1 slip), 11, 11, and 14 leaves respectively. Published in 6 numbered monthly parts, from April to September, 1870, in blue wrappers, at one shilling each, with pictorial title designed by Charles Collins: | THE | MYSTERY | OF |

EDWIN DROOD. | BY | CHARLES DICKENS. | WITH ILLUSTRATIONS. | LONDON: CHAPMAN & HALL, 193, PICCADILLY. | Advertisements to be sent to the Publishers, and ADAMS & FRANCIS, 59, Fleet Street, E.C. | [*The right of Translation is reserved.*] |. With a half-title, | THE MYSTERY | OF | EDWIN DROOD. |, verso blank, specially printed for this copy.

REFERENCES.

Thomson, *Bibliography* (1904), p. 106, No. 112; Kitton, *Novels of Charles Dickens* (1897), pp. 215–234; Slater, *Early Editions* (1894), p. 105, No. 41; Johnson, *Hints to Collectors* (1885), p. 35, No. XXXVIII.; Shepherd, *Bibliography* (1880), p. 47, No. 99; Cook, *Bibliography* (1879), p. 25, No. XIV.

This work appeared in parts, in green pictorial wrappers designed by Dickens' son-in-law, Charles Collins, and is illustrated with woodcuts by Luke Fildes, an artist of great ability in seizing upon the tragic aspect of humanity. It was originally intended to comprise twelve parts, but at the time of Dickens' death only three parts had appeared and three more had been written. It was published, as far as completed, in one volume, cloth.

The Mystery of Edwin Drood, which promised to be one of Dickens' most dramatic efforts, was his last work. He left it uncompleted, dying June 9, 1870, before the ink had hardly had time to dry upon the last sheets of the manuscript. He began work upon it in August, 1869, and wrote it with great difficulty in consequence of an illness brought on by overwork in connection with his readings.

"It may, without exaggeration, be said that no uncompleted work of fiction has excited so much comment, or caused such an amount of conjecture concerning the author's intentions with respect to the plot, as this remarkable fragment of Charles Dickens's last novel, 'The Mystery of Edwin Drood.'"

The original manuscript, with memoranda and headings for chapters, but with 1 folio at the beginning of Chapter 11 missing, is in the Forster Collection.

DICKENS, CHARLES.

SPEECHES LITERARY AND SOCIAL. LONDON, *John Camden Hotten*, [1870]. [362]

Crown octavo. First Edition.

COLLATION BY SIGNATURES: [1], 6 leaves; 2 to [25], each 8 leaves; total 198 leaves.

COLLATION BY PAGINATION: [letterpress title, verso blank, inserted as a plate] | SPEECHES | LITERARY AND SOCIAL. | BY | CHARLES DICKENS. | [portrait vignette] | *NOW FIRST COLLECTED.* | WITH CHAPTERS ON "CHARLES DICKENS AS A LETTER WRITER, | POET, AND PUBLIC READER." | LONDON | JOHN CAMDEN HOTTEN, PICCADILLY |; —[introduction], pp. [5]–47; —[blank], p. [48]; —[text], pp. [49]–365; —[index], pp. [366]–372; —[publisher's advertisements], pp. [373]–[400]. The numbers 1 to 4 are omitted in the pagination.

PLATES: Portrait of Charles Dickens, as frontispiece, and title-page as given above.

CONDITION: Size of leaf, 7 1/16 × 4 15/16 inches. Bound in publishers' cloth, uncut edges.

REFERENCES.

Kitton, *Charles Dickens* (1908), p. 430; Johnson, *Hints to Collectors* (1885), p. 42, No. L.; Shepherd, *Bibliography* (1880), p. 87, No. 107; Cook, *Bibliography* (1879), p. 62.

The First Edition has a photograph of Dickens from Count d'Orsay's drawing. Another edition was shortly afterward published without the photograph.

"The Introduction, which occupies the first forty-seven pages, is dated 'December, 1869;' but the volume, although the greater part of it was then in type, was not actually published until after Dickens's death in 1870. It was edited, prefaced, and annotated by [R. H. Shepherd] the Editor of the present Bibliography, the first rough sketch of which will be found at pp. 358–365."

Mr. Justin McCarthy, speaking of Dickens' exceptional powers as an orator, says that he was "the best after-dinner speaker he ever heard. His voice was rich, full, and deep, and his wonderful eyes seemed to flash upon every individual member of the audience. Dickens thoroughly understood the difficult art of public speaking — an art in which few (if any) excelled him, and he who stood paramount as the greatest orator of his time (Mr. Gladstone) referred to the Novelist's speech at the Royal Academy dinner in 1870 (his last public utterance) as 'one of the most finished performances in its kind' that he ever knew."

DICKENS, CHARLES.

A CHILD'S DREAM OF A STAR. BOSTON, *Fields, Osgood, & Co.*, 1871. [363]

Crown octavo. First Edition.

COLLATION BY SIGNATURES: 14 numbered leaves, without signature-marks.

COLLATION BY PAGINATION: [half-title], p. [1];—[title] | A CHILD'S DREAM | OF | A STAR. | BY CHARLES DICKENS. | *WITH ILLUSTRATIONS BY HAMMATT BILLINGS.* | BOSTON: | FIELDS, OSGOOD, & CO. | 1871. |, p. [2];—[copyright notice and imprint], p. [3];—[list of illustrations], p. [4];—[text], pp. 5–15 [with the exception of p. 3], printed upon the recto pages only.

PLATES: 11 plates, as called for in the list of illustrations.

CONDITION: Size of leaf, 7¼ × 5⅛ inches. Bound in brown stamped morocco, gilt edges.

REFERENCE.

Kitton, *Minor Writings of Dickens* (1900), p. 128.

This touching story was first published as an occasional paper in *Household Words* for April 6, 1850 (pp. 25–26). It first appeared in separate form in the edition here described, and in 1886 it was again published, by White, Stokes & Allen, as a Christmas booklet, on ivorine, in a fancy wrapper and case, with a vignette illustration.

Dickens and his sister Fanny, when children, says Kitton, "used to wander at night about a churchyard near their house at Chatham, looking up at the stars; she died about two years before the 'Child's Dream' was written, and the sad event reawakened the early associations which made her memory dear to him."

DICKENS, CHARLES.

IS SHE HIS WIFE? BOSTON, *James R. Osgood and Company*, 1877. [364]

Thirtytwomo. First Edition.

COLLATION BY SIGNATURES: 40 numbered leaves, without signature-marks.

COLLATION BY PAGINATION: [title] | *IS SHE HIS WIFE?* | OR, | *Something Singular.* | A Comic Burletta | IN ONE ACT. | BY CHARLES DICKENS. | [vignette] | BOSTON: | JAMES R. OSGOOD AND COMPANY, | *Late Ticknor & Fields, and Fields, Osgood, & Co.* | 1877. |, p. [1];—[copyright notice and imprint], p. [2];—[half-title, woodcut, dramatis personæ, and woodcut], pp. [3]–[6];—[text], pp. [7]–80.

Inserted in this work is an engraving in two states, plain and colored, by F. W. Pailthorpe, with inscription: | TAPKINS. *Ha, ha! How are you both? Scene 1.* |; facing the title-page.

CONDITION: Size of leaf, 4⅝ × 3⅜ inches. Bound in cadet blue crushed levant morocco, gilt edges; by Bradstreet. With the original green cloth covers bound in; also one leaf of publishers' advertisements bound in at the front, and one at the back.

REFERENCES.

Thomson, *Bibliography* (1904), p. 28, No. 13; Kitton, *Minor Writings of Dickens* (1900), p. 207; Slater, *Early Editions* (1894), p. 83, No. 5; Johnson, *Hints to Collectors* (1885), p. 36, No. XL.; Shepherd, *Bibliography* (1880), p. 9, No. 10; Cook, *Bibliography* (1879), p. 28.

One of Osgood's "Vest-Pocket Series of Standard and Popular Authors."

This burletta first saw the light March 6, 1837, with J. B. Harley in the principal rôle. When played on the 13th of the same month it was announced on the bill as by "Boz."

No copy of the original issue of this play is known to be extant. That a copy was in existence about 1876 is proved by a reprint of one obtained in London by Mr. Osgood from an English collector, who had purchased it from T. H. Lacy, the theatrical publisher, for £6. It was described as a pamphlet in demy octavo of 32 pages, without wrapper, and is believed to have been printed in England at the time the play was acted. Thomson says: "Mr. Spencer in '02 was offering for 35*l.* a copy of a hitherto unknown issue of 'Is she his wife?' supposed to have been printed prior to or about 1873 [so printed, though evidently a misprint for 1837] by Chapman & Hall, as the paper used is the same as in that firm's reprint of 'The Strange Gentleman.' This copy was post 8vo., 22 pp. of text and 2 pp. blank, with printed front wrapper and no back wrapper."

The reprint here described is apparently the earliest form in which the play is to be found in type, as the original from which it was printed was consumed in the fire which destroyed the business premises of Osgood & Co. in 1879.

This play is the last of the three dramatic pieces written by Dickens for the St. James's Theatre. They were: *The Strange Gentleman* (our No. 324), first performed September 29, 1836; *The Village Coquettes* (our No. 320), first performed December 6, 1836; and the work here described. Concerning these plays, it may be said that nothing but their rarity and Dickens' name has preserved them from oblivion.

DICKENS, CHARLES.

MR. NIGHTINGALE'S DIARY. BOSTON, *James R. Osgood and Company*, 1877. [365]

Thirtytwomo. First Edition.

COLLATION BY SIGNATURES : 48 numbered leaves, without signature-marks.

COLLATION BY PAGINATION : [title] | *Mr. Nightingale's Diary:* | A Farce | IN ONE ACT. | BY CHARLES DICKENS. | [ornament] | BOSTON: | JAMES R. OSGOOD AND COMPANY, | *Late Ticknor & Fields, and Fields, Osgood, & Co.* | 1877. |, p. [1];—[copyright notice and imprint], p. [2];—[dramatis personæ], p. [3];—[woodcut], p. [4];—[text], pp. [5]–96.

Inserted in this work is an engraving, in two states, plain and colored, by F. W. Pailthorpe, with inscription : | LITHERS. *Good gracious me! Why, if it ain't Mr Gabble-wig Junior! Scene 1st* | ; facing the title-page.

CONDITION : Size of leaf, 4⅝ × 3⅛ inches. Bound in cadet blue crushed levant morocco, gilt edges; by Bradstreet. With the original green cloth covers bound in; also one leaf of publishers' advertisement bound in at the front, and one at the back.

REFERENCES.

Thomson, *Bibliography* (1904), p. 78, No. 64; Kitton, *Minor Writings of Dickens* (1900), p. 213; Slater, *Early Editions* (1894), p. 99, No. 27; Johnson, *Hints to Collectors* (1885), p. 28, No. XXVI.; Shepherd, *Bibliography* (1880), p. 29, No. 54.

This is one of Osgood's "Vest-Pocket Series of Standard and Popular Authors."

The First Edition, which was privately printed in 1851, consisted of one unnumbered page of dramatis personæ and twenty-six numbered pages. But two copies of this edition are now known, that in the Forster Collection in the South Kensington Museum, and that formerly owned by Augustin Daly, the copy used by Wilkie Collins, who assumed the character of Lithers, which is now in the library of Mr. F. R. Halsey of New York.

This farce, a joint production by Dickens and Mark Lemon, was written to aid in raising funds for the "Guild of Literature and Art." It was originally written by Lemon, but during its rehearsals Dickens contributed so many jokes to it and so much Gampish humor, that it has become more intimately associated with his name than with that of the genial editor of *Punch*. In the representation Dickens is said to have impersonated no fewer than five different characters, including Sam Weller and Mrs. Gamp, besides indulging in a broadsword combat.

The first representation took place at Devonshire House, May 27, 1851, in a movable theatre built and set up for the purpose in the great drawing-room, the library being turned into a greenroom. The Queen and the Prince of Wales were present, and the audience was as large as the space would accommodate. The success exceeded all expectations. After many representations in London, the farce was played in various towns and cities at intervals during considerable portions of 1851 and 1852. These representations were given in the movable theatre which the company carried with them, together with the admirable scenes which the artists Stanfield, David Roberts, Thomas Grieve, Telbin, Absolon, and Louis Haghe, had made as free-will offerings to the comedy.

DICKENS, CHARLES.

THE LAMPLIGHTER. LONDON, 1879. [366]

Foolscap octavo. First Edition. One of 250 copies printed.

COLLATION BY SIGNATURES: [A], B, each 8 leaves; C, 7 leaves; total 23 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [1]; —[edition notice], p. [2]; —[title] | THE LAMPLIGHTER | A FARCE | BY CHARLES DICKENS | (1838) | NOW FIRST PRINTED FROM A MANUSCRIPT IN THE | FORSTER COLLECTION AT THE SOUTH | KENSINGTON MUSEUM | LONDON | 1879 | , p. [3]; —[blank], p. [4]; —[dramatis personæ], p. [5]; —[blank], p. [6]; —[text], pp. [7]–45; —[blank], p. [46].

Inserted in this work is an engraving, in two states, plain and colored, by F. W. Pailthorpe, with inscription: | — *The Lamplighter. Sc. 1.* | ; facing the title-page.

CONDITION: Size of leaf, 7 × 4⅝ inches. Bound in half cadet blue crushed levant morocco, gilt top; by Bradstreet. With the original bluish gray paper wrappers, with title as above, bound in.

REFERENCES.

Thomson, *Bibliography* (1904), p. 34, No. 18; Kitton, *Minor Writings of Dickens* (1900), p. 210; Slater, *Early Editions* (1894), p. 105, No. 43; Shepherd, *Bibliography* (1880), p. 9, No. 11.

This play was never acted, nor was it printed during its author's lifetime. The manuscript, which is not in Dickens' handwriting, is in the South Kensington Museum. Of the edition here described 250 copies were printed from the original manuscript by Mr. R. H. Shepherd.

Dickens afterward turned the farce into a comic tale, which was published, with other contributions given him by friends, in the *Pic Nic Papers* (our No. 335), to aid Mrs. Macrone, the widow of his old publisher, who had been left in straitened circumstances.

DICKENS, CHARLES.

THE PLAYS AND POEMS OF CHARLES DICKENS. LONDON, *W. H. Allen & Co.*, 1882. 2 vols., octavo, viz.: [367]

VOL. I.

COLLATION BY SIGNATURES: 1 to 25, each 8 leaves; 26, 4 leaves; total 204 leaves.

COLLATION BY PAGINATION: [half-title], p. [1]; —[blank], p. [2]; —[title] | THE | PLAYS AND POEMS | OF | CHARLES DICKENS | *WITH A FEW MISCELLANIES IN PROSE* | NOW FIRST COLLECTED | EDITED PREFACED AND ANNOTATED | BY | RICHARD HERNE SHEPHERD | IN TWO VOLUMES | VOL. I. | LONDON | W. H. ALLEN & CO. 13 WATERLOO PLACE S.W. | PUBLISHERS TO THE INDIA OFFICE | 1882 | (*All rights reserved*) | , p. [3]; —[imprint], p. [4]; —[contents and introduction], pp. [5]–96; —[text in several portions, each with half-title], pp. [97]–406; —[imprint], p. [407]; —[blank], p. [408].

VOL. 2.

COLLATION BY SIGNATURES: 4 leaves, without signature-marks; 1 to 14, each 8 leaves; 1 leaf, without signature-mark; 15 to 26, each 8 leaves; 27, 2 leaves; total 215 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], p. [ii.];—[title, same as in Vol. 1, except volume-number], p. [iii.];—[imprint], p. [iv.];—[contents and errata], pp [v.]–[vii.];—[blank], p. [viii.];—[text in several portions, each with half-title], pp. [1]–336;—[bibliography, with half-title], pp. [337]–406;—[index], pp. 407–420.

1 leaf, numbered 224*a* and 224*b*, containing poem, "The British Lion," occurs after p. 224, as noted in the contents.

CONDITION: Size of leaf, 8 13/16 × 5 5/8 inches. Bound in publisher's cloth, edges uncut and unopened.

REFERENCES.

Kitton, *Minor Writings of Dickens* (1900), pp. 218, 229; Johnson, *Hints to Collectors* (1885), p. 39, No. XLIV.

In this work Mr. R. H. Shepherd collected the plays and poems of Dickens, but the copyright of *No Thoroughfare* (Vol. 2, pp. 67–180) being the property of Wilkie Collins, an injunction was obtained and the book immediately suppressed, not, however, until a few copies, especially of the large-paper edition, had been circulated. A new edition was brought out in 1885, in which this play was omitted and its place taken by Dickens' *Sketches of Young Gentlemen* and *Sketches of Young Couples.* In Vol. 2, pp. 218–220, is also to be found the Prologue which Dickens wrote for Westland Marston's play *The Patrician's Daughter*, a tragedy in five acts. This Prologue had previously been printed in *The Sunday Times* for December 11, 1842; *The Theatrical Journal*, Saturday, December 17, 1842 (Vol. iii., p. 407); and in the *Monthly Magazine and Liberal Miscellany*, January, 1843, p. 74. It was reprinted in *The Letters of Charles Dickens*, 1 (1880): 77, 78. The play itself had been published the previous year (1841), before it was produced on the stage.

DICKENS, CHARLES.

MRS. GAMP WITH THE STROLLING PLAYERS. NEW YORK, *Privately printed*, 1899. [368]

Octavo.

COLLATION BY SIGNATURES: 20 leaves, without signature-marks (the first two and the last one blank and genuine).

COLLATION BY PAGINATION: [2 blank leaves];—| PRINTED FOR MR. LOWELL M. PALMER | FROM THE ORIGINAL MANU- | SCRIPT NOW IN HIS | POSSESSION |, recto of third leaf;—[blank], verso of third leaf;—[half-title], p. [i.];—[blank], p. [ii.];—[title] | MRS. GAMP | with the Strolling Players | AN | UNFINISHED | SKETCH | BY | CHARLES DICKENS | NEW YORK | PRIVATELY PRINTED | MDCCCXCIX |, p. [iii.];—[edition notice], p. [iv.];— | NOTE |, pp. v.–[x.];—[half-title], p. [1];—[blank], p. [2];—[text], pp. 3–[21];—[device of the Gilliss Press], p. [22];—[1 blank leaf].

PLATES: 1 portrait and 2 plates, as follows:

Portrait of Charles Dickens; India-paper proof, mounted on Japanese vellum; facing the title-page.

Pictorial title-page of Mrs. Gamp's "New Piljians Projiss"; facing p. 3.

| *Mrs Gamps departure.* | ; by F. W. Pailthorpe; facing p. 10.

CONDITION: Size of leaf, 8⅞ × 5⅝ inches. Bound in Japanese vellum, edges uncut and unopened.

REFERENCES.

Kitton, *Novels of Charles Dickens* (1897), p. 94; Forster, *Life of Dickens*, 2 (1873): 346–354.

This is one of 85 copies printed from the original unfinished manuscript, with two etchings by Pailthorpe and a portrait of Dickens after Margaret Gillies. Of this production Kitton says: "In 1847, Dickens entertained the idea of reviving Mrs. Gamp by writing in her peculiar vernacular a little *jeu d'esprit* in the form of a history of a theatrical tour in the Provinces, undertaken by himself and friends to raise a fund for the benefit of Leigh Hunt. It was to be, in the phraseology of that extraordinary character, a new 'Piljian's Projiss,' and published with illustrations by the artist-members of this famous company, in aid of the fund. The project, however, perished prematurely, but the proposed letterpress was printed by Mr. Forster in his biography of the novelist." It has there (2 : 346–354) the side-note, "Mrs. Gamp with the strollers."

Kitton says elsewhere that the project was abandoned because "the artists who agreed to furnish the illustrations failed in their contract."

[DORAT, CLAUDE JOSEPH.] (*b.* 1734, *d.* 1780.)

LES BAISERS, PRÉCÉDÉS DU MOIS DE MAI. A LA HAYE, 1770. [369]

Octavo. Second Issue.

COLLATION BY SIGNATURES: A to M, each 8 leaves (the last blank and lacking); total 96 leaves. Leaves A iv., E iv., and M iv. have no signature-marks.

COLLATION BY PAGINATION: [title] | LES | BAISERS, | PRÉCÉDÉS | DU MOIS DE MAI. | [vignette] | A LA HAYE, | *Et se trouve à* PARIS, | Chez DELALAIN, rue de la Comédie-Françoise. | M. DCC. LXX. |, p. [1]; —[blank], p. [2]; —[preface, with heading] | RÉFLEXIONS | PRÉLIMINAIRES. |, pp. 3–28; — | LE MOIS DE MAI, | POËME. |, pp. [29] –54; — | HYMNE | AU BAISER. |, pp. [55]–60; —[text in 20 parts, the first with heading] | I. BAISER. | LES ROSES, | OU | LA MOISSON DE VÉNUS. |, pp. [61]–131; —[blank], p. [132]; —[half-title] | IMITATIONS | DE | PLUSIEURS POÉTES LATINS. |, p. [133]; —[preface, without heading], p. [134]; —[text in several sections, the first with heading] | JEAN BONNEFONS. | [3 lines] | LA VEILLÉE DE VÉNUS. |, pp. 135–186; — | FIN [engraved] | [note, 7 lines] |, p. 186; —[list of books, with prices affixed, without heading], pp. [187]–[190]; —[1 blank leaf], [M viij.].

PLATES: Frontispiece and engraved title; also vignette on the title-page, 22 head-pieces, and 22 tail-pieces; all designed by C. Eisen, and etched by N. de Launay, De Longueil, and others, many bearing the date 1770.

CONDITION: Size of leaf, 7⅝ × 5 1/16 inches. Bound in half cloth, uncut edges.

REFERENCES.

Lewine, *Bibliography of Eighteenth Century Art and Illustrated Books* (1898), p. 148; Cohen, *Guide de l'Amateur de Livres à Gravures du XVIII Siècle* (1886), col. 160.

"Baron R. Portalis pronounces it the masterpiece of the eighteenth century, and deservedly so, for in gracefulness the illustrations stand unrivalled. The copies with the faulty pagination in the first leaves of the 'Poême du Mois de Mai,' and without the 'Imitations de plusieurs poètes latins,' are decidedly of the very first issue, the impressions of those with the rectified pagination and supplement being inferior. . . . The original drawings of 'Les Baisers' are in the collection formed by the late Baron James de Rothschild. Grimm, in his 'correspondence,' devotes a few pages to this book, of which he speaks in high terms of praise, adding that it is rather the work of the artist Eisen than of the versifier Dorat. . . . The smaller size copies, bearing the same date, but with the title plain [as in the copy here described], are of a later issue."

Charles Eisen (*b.* 1721, *d.* 1778), the French painter and engraver, occupies the foremost rank among the book illustrators of the eighteenth century. His designs are distinguished for their grace and beauty, especially those containing feminine figures. They are executed with a perfection of style and finish found in the works of no other artist of his period. Besides the work here described the best specimens of his talent are to be found in his illustrations of La Fontaine's *Contes* (1762) and Montesquieu's *Temple de Gnide* (1772).

[DORAT, CLAUDE JOSEPH.]

LES BAISERS PRÉCÉDÉS DU MOIS DE MAI. Rouen, *J. Lemonnyer*, 1880. [370]

Octavo. No. 63 of 50 copies printed on China paper.

Collation by Signatures: 2 leaves, without signature-marks; *a*, *b*, *c*, 1 to 19, each 4 leaves; total 90 numbered leaves.

Collation by Pagination: [half-title], p. [i.]; —[edition notice and imprint], p. [ii.]; —[rubricated title] | LES | BAISERS | PRÉCÉDÉS | DU MOIS DE MAI | POËME | [vignette] | *ROUEN* | J. LEMONNYER, LIBRAIRE-ÉDITEUR | *Passage Saint-Herbland* | 1880 |, p. [iii.]; —[blank], p. [iv.]; — | RÉFLEXIONS | PRÉLIMINAIRES |, pp. [v.]–xxv.; —[blank], p. [xxvi.]; —[rubricated half-title], p. [1]; —[blank], p. [2]; — | LE MOIS DE MAI | POËME |, pp. [3]–24; —[rubricated half-title], p. [25]; —[blank], p. [26]; — | HYMNE | AU BAISER |, pp. [27]–32; —[text in 20 parts, the first with heading] | I. BAISER | | LES ROSES OU | LA MOISSON DE VÉNUS |, pp. [33]–106; —[half-title], p. [1]; —[blank], p. [2]; —[preface, with heading] | IMITATIONS | DE | POÈTES LATINS |, pp. [3]–4; —[text in several sections, the first with heading] | JEAN BONNEFONS | [3 lines] | LA VEILLÉE DE VÉNUS |, pp. [5]–48.

Plates: Engraved title-page and frontispiece; also vignette on the title-page, 22 head-pieces, and 22 tail-pieces; all designed by C. Eisen, and etched by N. de Launay, De Longueil, and others, printed in black, many bearing the date 1700. These 47 illustrations are each accompanied by two proofs, printed respectively in brown and yellow, without text, on China paper, of the same size as the book itself.

Condition: Size of leaf, 9⅝ × 6¼₁₆ inches. Bound in light green crushed levant morocco, gilt edges; by Rousselle.

DOUGLAS, GAWIN *or* **GAVIN,** *translator.* (*b.* c. 1474, *d.* 1522.)
Virgilius Maro, Publius. (*b.* 70, *d.* 19 B.C.)

THE XIII. BUKES OF ENEADOS OF THE FAMOSE POETE VIRGILL. LONDON, [*William Copland*], 1553. [371]

Small quarto. First Edition. Printed in black-letter.

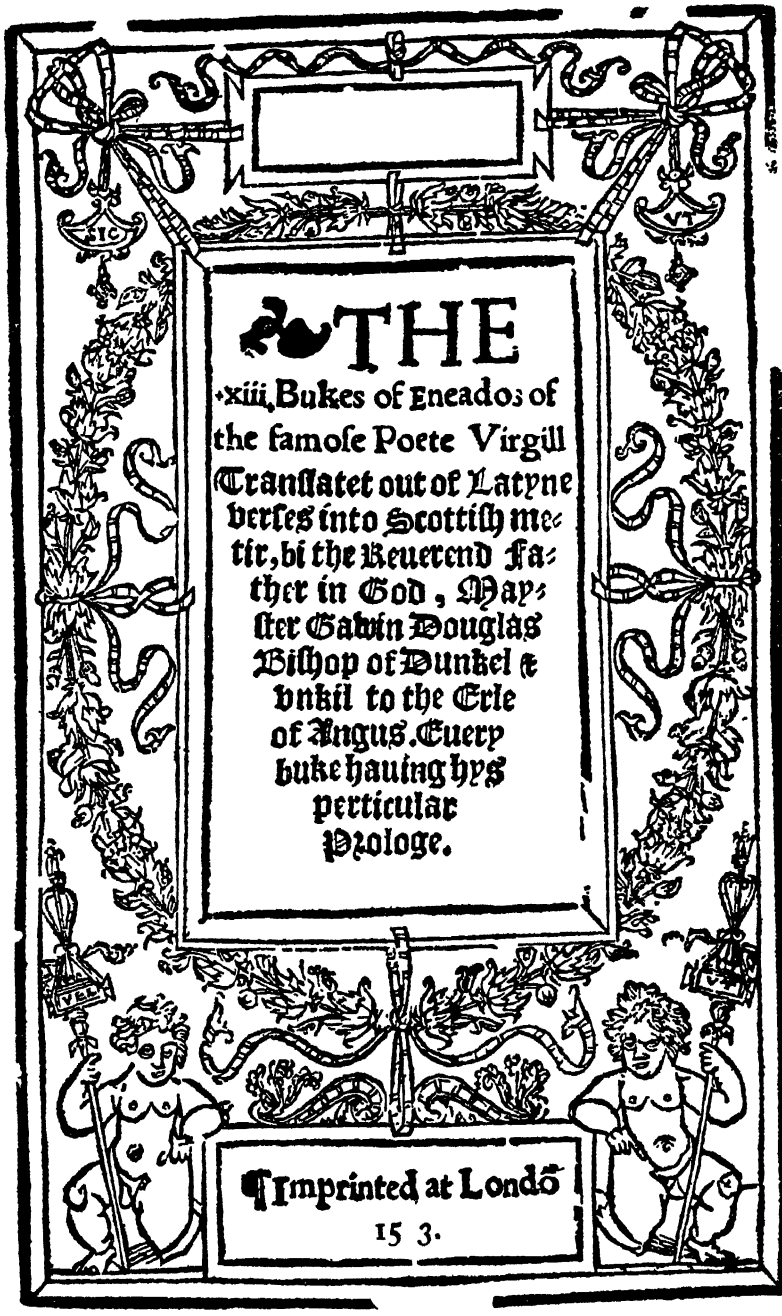
COLLATION BY SIGNATURES: [A], 1 leaf; B to U, each 8 leaves; x, 9 leaves; Y, Z, a to z, aa, bb, each 8 leaves (the last blank and lacking); total 378 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 371], recto of [A]; — [blank], verso of [A]; — | ¶ The Pꝛeface. |, recto of folio i. to verso of folio viii.; — | ❧ The contentes of euery buke. |, verso of folio viii.; — [text, with heading] | The firſt Booke of Eneados. |, recto of folio ix. to recto of folio xxvii.; — | ¶ The Pꝛologne of the ſecond | Booke of Eneadois. |, verso of folio xxvii.; — [text, with heading] | The ſecond Booke of Eneados. |, recto of folio xxviii. [wrongly numbered xxxij.] to verso of folio xlix.; — | ¶ The Pꝛologue, of the thyꝛd | Booke of Eneaods |, recto and verso of folio [l.]; — | ¶ The thyꝛd Booke of Eneados |, verso of folio [l.] to recto of folio lxxi.; — | The pꝛologe of the fourth Boke |, verso of folio lxxi. to verso of folio lxxv.; — | The fourth buk of Eneado. |, recto of folio lxxvi. to verso of folio lxxxxiiii.; — | The Pꝛolouge of the fyft buk. |, verso of folio lxxxxiiii. to verso of folio lxxxxv.; — | The fyfte Boke of Eneados. |, verso of folio lxxxxv. to verso of folio Cxvii.; — | The Pꝛoloug of the saxt buk. |, recto of folio Cxviii. to verso of folio cxx.; — | The ſyxte Boke of Eneados |, verso of folio cxx. to verso of folio Cxlx.; — | The pꝛologue of the .vii. buke |, verso of folio Cxlx. to recto of folio Clxiii.; — [note on the first six books of the Æneid], recto of folio Clxiii.; — | The seuynth Booke |, verso of folio Clxiii. to recto of folio Clxxxx.; — | The pꝛologue of the eyght buke of Eneados |, recto of folio Clxxxx. to verso of folio Clxxxxii.; — | The aucht Buke. |, verso of folio Clxxxxii. to verso of folio Ccxvii.; — | The pꝛologe of the .ix. booke |, verso of folio Ccxvii. to recto of folio Ccxxi.; — | The nynth buk of Eneados |, recto of folio Ccxxi. to verso of folio cc.xlvi.; — | The Pꝛologe of the .x. Booke. |, verso of folio cc.xlvi. to verso of folio Ccxlix.; — | The .x. boke of Eneados. |, recto of folio Ccl. to recto of folio Cclxxxiii.; — | The pꝛolog of the xi buk of Eneados |, recto of folio Cclxxxiii. to recto of folio Cclxxxvi.; — | The .xi. booke of Eneados. |, recto of folio Cclxxxvi. to verso of folio Cccxvi.; — | ¶ The pꝛolouge of the .xii. boke of Eneados. |, recto of folio Cccxvii. to verso of folio Cccxxi.; — | ¶ The .xii. Booke of Eneados. |, verso of folio Cccxxi. to verso of folio Ccc.lv.; — | ¶ The Prologue of the .xiii. Booke |, verso of folio Ccc.lv. to verso of folio Ccclviii.; — | ¶ The .xiii. Booke of Eneados. |, verso of folio Ccclviii. to recto of folio Ccclxxx.; — | Concluſion. |, recto and verso of folio Ccclxxx.; — | ¶ Ane exclamacion aganis detractouris and uncurtaſe | redaris, that bene ouer ſtudious, but occaſioun to note | and ſpye out faltis, oꝛ offenſis, in this volume | oꝛ any vthir thꝛifty werkis. |, recto and verso of folio Ccclxxxi.; — | To knaw the name of the tranſlatoꝛ. | [5 lines] | ❧ Finis. |, verso of folio Ccclxxxi. Many of the head-lines are wrong, and the pagination of the folios is very incorrect.

CONDITION: Size of leaf, 8 11/16 × 6 1/8 inches. Bound in brown crushed levant morocco, gilt panelled sides with gilt coat of arms in centres, gilt edges; by Bedford. The title-page is inlaid.

OTHER COPIES.

Capell Collection; Edinburgh University; Crawford; Devonshire; Huth; and White Libraries.


THE
·xiii. Bukes of Eneados of
the famose Poete Virgill
Translatet out of Latyne
verſes into Scottiſh me-
tir, bi the Reuerend Fa-
ther in God, May-
ſter Gawin Douglas
Biſhop of Dunkel &
vnkil to the Erle
of Angus. Euery
buke hauing hys
perticular
Prologe.
¶ Imprinted at Londō
15 3.

No. 371. Title-page of Douglas' Translation of Virgil's Æneid; 1st Edition; 1553.

REFERENCES.

Hoe, *Catalogue*, 2 (1903): 62; Grolier Club, *Langland to Wither* (1893), p. 61, No. 74; Corser, *Collectanea Anglo-Poetica*, Part 5 (Chetham Society, Vol. XCI.; 1873), pp. 232–240; Hazlitt, *Hand-Book* (1867), p. 631; Lowndes, *Bibliographer's Manual of English Literature*, 5 (1869): 2782; Dibdin, *Typographical Antiquities*, 3 (1816): 135, No. 887.

The folio numbers, signature-marks, head-lines, and spellings of this book are very erratic, containing many errors and misprints.

The only clue to the printer of this edition is the device on the title-page, a frame of ruled lines suspended at the upper corners by ribbons and surrounded by a garland of flowers, which is identically the same as one used by William Copland. Copland's colophon is not found in this volume, but appears in another little work, an allegorical poem of forty leaves, which was printed by him at the same time. It is entitled *The Palis of Honoure*, is also by Bishop Douglas, and was probably intended to be bound at the end of the work here described, which simply ends with the word "Finis."

The copy here described is a perfect one, having the nine leaves in sheet x. By an oversight of the printer, some lines at the end of the Prologue and the beginning of the text in the seventh book were omitted, so an extra leaf [xiiii.] was printed, and the folio numbered Clxiii.

This is the first metrical translation into English of Virgil's *Æneid*.

"Douglas's version contains the whole twelve Books, together with the supplement, or thirteenth Book of *Maphæus Vegius*. It was undertaken at the request of his noble patron Henry Earl of Sinclair, and was commenced as early as 1501, and with the exception of *Boethius*, was the first metrical version of a classic which had appeared in English. The translation is remarkable for its spirit, dignity, and fidelity, and must ever be considered as an extraordinary performance for that era."

DRUMMOND, WILLIAM, *of Hawthornden.* (*b.* 1585, *d.* 1649.)

POEMS. LONDON, *for Richard Tomlins*, 1656. [372]

Small octavo. Third Edition.

COLLATION BY SIGNATURES: A to O, each 8 leaves; total 112 leaves.

COLLATION BY PAGINATION: [title] | The moſt | ELEGANT, | AND | ELABOVRATE | POEMS | Of that Great | COVRTVVIT, | Mr *William Drummond.* | Whoſe Labours, both in Verſe | and Proſe, being heretofore ſo pre- | cious to Prince *Henry*, and to K. *Charles*, | Shall live and flouriſh in all Ages whiles there are men | to read them, or Art & Judgment to approve them. | [quotation, 3 lines] | *LONDON*, | Printed for *William Rands* Bookſeller, at his Houſe | over againſt the *Beare* Taverne in | *Fleet-ſtreet*, 1659. |, recto of [A]; —[blank], verso of [A]; —[title, as reproduced; *See* No. 372], recto of [A 2]; —[blank], verso of [A 2]; — | [type-ornament head-piece] | To the Reader. | [signed] | *E. P.* |, recto of A 3 to recto of A 4; —[blank], verso of A 4; —[complimentary verses in English and Latin, the first with heading] | [type-ornament head-piece] | Vpon the incomparable Poems of | Mr *William Drummond.* |, recto of [A 5] to verso of [A 8]; — | [type-ornament head-piece] | POEMS. |, pp. 1–67; —[blank], p. [68].

| TEARES | ON THE | DEATH | OF | MOELIADES. | BY | *WILLIAM DRVM-*

MOND | OF | HAVVTHORNEDEN. | [conventional ornament] | *LONDON,* | Printed in the Yeare 1656. | , p. [69]; —[complimentary verse, with heading] | [type-ornament head-piece] | To the Author. |[signed] | Sr W. ALEXANDER. | , p. 70; —[text in several parts, the first with heading] | [type-ornament head-piece] | *Teares on the Death of* | MOELIADES. | , pp. 71–79; —[note, with heading] | [type-ornament head-piece] | *To the Reader.* |[8 lines] | , p. 80; —[half-title] | [type-ornament head-piece] | MADRIGALS | AND | EPIGRAMS. | [type-ornament tail-piece] | , p. [81]; —[blank], p. [82]; —[text, with heading] | [type-ornament head-piece] | Madrigals and Epigrams. | , pp. [83]–138.

| THE | WANDRING | MUSES: | OR, | The River of | FORTH | FEASTING: | IT BEING | A Panegyrick to the High and | Mighty Prince, *James,* King of Great | *Brittaine, France,* and *Ireland.* | BY | *WILLIAM DRVMMOND* | Of HAVVTHORNDEN. | *LONDON,* | Printed in the Yeare, 1656. | , p. [139]; —[blank], p. [140]; — | [type-ornament head-piece] | To His Sacred Majefty. |[14 lines] | [type-ornament rule] | , p. [141]; —[blank], p. [142]; —[text, with heading] | [type-ornament head-piece] | The River of | FORTH | FEASTING: | A Panegyrick to the High and | Mighty Prince, *James,* King of Great | *Brittaine, France,* and *Ireland.* | , pp. 143 [wrongly numbered 151] to 154.

| SPEECHES | TO THE | HIGH AND EXCELLENT | PRINCE, | CHARLES, | King of Great *Brittaine, France,* | and *Ireland,* at His Entring His City | of *EDENBVRGH:* | Delivered from the Pageants the | 15th of *June,* 1633. | *LONDON,* | Printed in the Yeare, 1656. | , p. [155]; —[blank], p. [156]; —[text in several parts, the first with heading] | [type-ornament head-piece] | *An intended Speech at the* | *Weſt Gate.* | , pp. 157–208; —| FINIS. | [type-ornament rule] | , p. 208. Page 143 is wrongly numbered 151.

PLATE: Portrait, with inscription below: | Guilielmus Drummond | de Havtho rnden: | *R. Gaywood fecit* | ; facing the title-page.

CONDITION: Size of leaf, 6 9/16 × 3 15/16 inches. Bound in red crushed levant morocco, gilt over rough edges; by Bedford.

OTHER COPIES.

Trinity College, Cambridge; Edinburgh University; Halsey; and Morgan Libraries.

REFERENCES.

Grolier Club, *Wither to Prior,* (1905): 244, No. 300; Hoe, *Catalogue,* 2 (1903): 81; Corser, *Collectanea Anglo-Poetica,* Part 6 (Chetham Society, Vol. C.; 1877), p. 323; Lowndes, *Bibliographer's Manual,* 2 (1869): 675; Hazlitt, *Hand-Book* (1867), p. 169, No. 2 *b*; *Bibliotheca Anglo-Poetica* (1815), p. 74, No. 185.

The Foote copy, with ex-libris.

Notwithstanding the imprint of the first title-page given in the collation, this edition is precisely the same as that for 1656. The title-page of 1659 may have been inserted to promote the sale of the work in England as well as in Scotland, where the chief of Drummond's friends and admirers then lived. Mr. Hoe's copy has another title-page, similar to the one here reproduced. It differs in having the imprint: | *LONDON,* | Printed by *W. H.* and are to be ſold in the | Company of Stationers, 1656. |. It also has a leaf of dedication addressed, | To the Right Honourable, Sir | *John Scot* of *Scots-Tarvey,* Knight, | , signed with the initials | *T.* R. | , on the recto of [A 2], with its verso blank. The portrait is found in two states, having been retouched in some copies.

This is the Third Edition of the collected poems of Drummond, and the first to appear after his death, December 4, 1649. The previous editions both appeared in 1616. This edition was edited by Edward Phillips, the nephew of Milton, whose highly

POEMS,

BY

That moſt Famous Wit,

WILLIAM DRUMMOND

OF

HAWTHORNDEN.

Ætas prima canit
Veneris poſtrema Triumphos.

LONDON,

Printed for *Richard Tomlins*, at the Sun and Bible neare *Pye-Corner*, 1656.

No. 372. Title-page of Drummond's Poems; 3d Edition; 1656.

complimentary address "To the Reader," it has been conjectured, "may not improbably reflect the opinion of Milton himself on these Poems and their author, and on that account is of some value. Whether this conjecture be true or not, it is well known that Milton was an admirer of the poet of Hawthornden, and that some of his graceful epithets and phrases are to be traced in Milton's writings."

DÜRER, ALBRECHT. (*b.* 1471, *d.* 1528.)

[THE PASSION OF CHRIST. THE LITTLE PASSION IN COPPER. NURNBERGÆ], 1507–1513. [373]

This work consists of a series of 16 plates, without inscriptions or text, the versos blank, as follows:

[1] The Man of Sorrows; with monogram; dated 1509.

[2] The Agony in the Garden; with monogram and date 1508 on a tag.

[3] The Betrayal of Christ; with monogram and date 1508 on a tag.

[4] Christ before Caiaphas; with monogram and date 1512 on a tablet (as reproduced; *See* No. 373).

[5] Christ before Pilate; with monogram; dated 1512.

[6] The Scourging of Christ; with monogram and date 1512 on a tablet.

[7] Christ Crowned with Thorns; with monogram and date 1512, each on a tablet.

[8] Ecce Homo; with monogram; dated 1512.

[9] Pilate Washing His Hands; with monogram; dated 1512.

[10] Christ Bearing the Cross; with monogram and date 1512 on a tablet.

[11] The Crucifixion; with monogram and date 1511, each on a tag.

[12] The Descent from the Cross; with monogram; dated 1507 on a stone in the foreground.

[13] The Entombment; with monogram and date 1512 on a tablet.

[14] Christ in Limbo; with monogram on a tag; dated 1512.

[15] The Resurrection; with monogram and date 1512 on a tag.

[16] Saints Peter and John Healing at the Temple Gate; with monogram on a tablet; dated 1513.

CONDITION: Size of plates, approximately 4 11/16 × 2 15/16 inches; each plate mounted on a board measuring 9¾ × 7½ inches. Bound in album style in blue crushed levant morocco, gilt edges; by R. De Coverly; lettered | PASSIO | JESU | CHRISTI | DURER |.

REFERENCES.

Kœler, *Catalogue of Engravings of Albert Dürer* (Grolier Club; 1897), pp. 50–53; Huth, *Catalogue*, 5 (1880): 1719; Maberly, *Print Collector* (1880), pp. 289–290; Bartsch, *Le Peintre Graveur*, 7 (1866): 33–41, Nos. 3–18.

This is called *The Little Passion in Copper* to distinguish it from *The Greater Passion on Wood* and *The Little Passion on Wood* (our No. 374).

These plates, sixteen in number, were engraved on copper by Dürer from 1507 to 1513, each plate having the artist's monogram and date engraved on the copper. Ten of the plates are dated 1512; The Descent from the Cross, the earliest, is dated 1507; The Agony in the Garden and The Betrayal of Christ are dated 1508; the first plate, The Man of Sorrows, is dated 1509; The Crucifixion, 1511; and Saints Peter and John Healing at the Temple Gate, 1513.

In the copy here described each plate is mounted, with a hinge at the left-hand side, on heavy boards which are bound in album style. Every alternate leaf has a portion removed so that it may serve as a mat for the plate on the following leaf. Below each plate is written in pencil its numbers as given in the catalogues of Bartsch and Heller. The plates are fine impressions and very uniform in condition.

All the plates in *The Little Passion in Copper* have been reproduced by the Dürer Society, viz.: Nos. 1–8 in its *Second Portfolio* (1899); Nos. 9–12 in its *Fifth Portfolio* (1902); and Nos. 13–16 in its *Sixth Portfolio* (1903).



No. 373. Facsimile of Plate [4] of Dürer's "Little Passion in Copper"; 1512.



No. 374. Facsimile of Plate [1] of Dürer's Little Passion on Wood; 1st Edition; 1510.

DÜRER, ALBRECHT.

[THE LITTLE PASSION ON WOOD. NURNBERGÆ], 1509–1510. [374]

Small quarto. First Edition.

This work consists of a series of 36 unnumbered woodcuts, the versos blank, as follows:

[1] The Veronica; with monogram; dated 1510 (as reproduced; *See* No. 374).

[2] Adam and Eve Taking the Apple; with monogram on a tablet.

[3] The Expulsion from Paradise; with monogram and date 1510 on a tablet.

[4] The Annunciation by Gabriel; with monogram.

[5] The Nativity: Adoration of the Shepherds; with monogram, the D reversed.

[6] Christ Taking Leave of His Mother before His Passion; with monogram on a tag.

[7] The Cleansing of the Temple; with monogram.

[8] The Entry into Jerusalem; with monogram, the D reversed.

[9] The Last Supper; with monogram.

[10] The Washing of the Disciples' Feet; with monogram on a tag.

[11] The Agony in the Garden; with monogram on a tablet.

[12] The Kiss of Judas; with monogram.

[13] Christ before Annas; with monogram.

[14] Christ before Herod; with monogram and date 1509 on a tablet.

[15] The High Priest Caiaphas Rends His Clothes; with monogram.

[16] Christ before Pilate; with monogram.

[17] The Scourging of Christ; with monogram.

[18] The Crowning with Thorns; with monogram.

[19] The Mocking in the House of Caiaphas; with monogram.

[20] Christ Presented to the People; with Monogram.

[21] Pilate Washing His Hands; with monogram.

[22] Christ Bearing His Cross; with monogram and date 1509 on a tablet.

[23] Christ being Nailed to the Cross; with Christ and the Cross lying on the ground; with monogram.

[24] The Crucifixion; with monogram on a stone in the foreground.

[25] The Descent from the Cross; with monogram on a tablet.

[26] The Weeping of the Marys; with monogram.

[27] The Entombment; with monogram on a tag.

[28] The Resurrection; with monogram on a tag.

[29] The Harrowing of Hell; with monogram.

[30] Christ in Glory Appearing to His Mother, kneeling at a prie-dieu; with monogram, the D reversed.

[31] Christ Appearing to the Magdalene; with monogram on a tag.

[32] Christ at Emmaus; with monogram on a tag.

[33] The Unbelief of St. Thomas; with monogram.

[34] The Ascension; with monogram on a tablet.

[35] The Descent of the Holy Ghost; with monogram.

[36] Christ Seated for Judgment; with monogram on a tag.

CONDITION: Size of leaf, 7⅝ x 6 inches; size of plates, approximately 4 15/16 x 3⅞ inches. Bound in the original vellum.

OTHER COPIES.

Huth; and J. Pierpont Morgan (36 plates, without text, mounted, preceded by title-page of the Second Edition) Libraries.

REFERENCES.

Locker-Lampson, *Appendix to Catalogue* (1900), pp. 17, 18; Austin Dobson, *The Little Passion* (1894), Introduction, p. 6;

Huth, *Catalogue*, 5 (1880): 1722; Maberly, *Print Collector* (1880), p. 293; Bartsch, *Le Peintre Graveur*, 7 (1866): 119–122, Nos. 16–52; Passavant, *Le Peintre Graveur*, 3 (1862): 159, Nos. 16–52; Brunet, 2 (1861): 910.

On the recto of the first fly-leaf in the copy here described is written in ink: "*Supposed to have belonged to Louis Phillipe, and carried off at the sacking & destruction of his property at the Palais Royale.* [Signed] *Sam B. Fales.*"

The woodcut, representing the Man of Sorrows seated on a stone and overwhelmed with grief, with the title | Paſſio Chriſti ab Alberto Durer . . . | above it, first appeared in the Second Edition (our next number).

Dürer executed three series of works on the Passion of our Lord: the first a set of 16 highly wrought compositions generally known as *The Little Passion in Copper* (the preceding number); next 12 large woodcuts, 15 × 10¾ inches, or *The Greater Passion*, 1511; and lastly a set of 37 woodcuts, 5 × 3⅞ inches, known, to distinguish them from *The Little Passion in Copper*, as *The Little Passion on Wood*, 1509–10, the work here described.

"The story of these original blocks — the majority of which have now, for some fifty years, found a resting-place in the British Museum — is the story of 'The Little Passion on Wood.' They belong, as appears from the dates borne by some of them, to the years 1509–1510, and in their first state can have been no more than the set of impressions, without letterpress of any kind. In this form the 'Little Passion' is extremely rare; so rare, indeed, as to make it doubtful whether a number of copies sufficient to warrant their being described as a separate issue were ever struck off. But whatever may have been the case, the artist seems soon to have recognized the fact that, in this, as in his other books dealing with Christian history, some illustrative or explanatory text was required. He accordingly invoked the aid of a Benedictine monk named Chelidonius, who had already assisted him on previous occasions, and who promptly prepared a series of Latin verses which were printed at the back of the cuts. . . . Such is the second edition of 'The Little Passion on Wood,' of which there is a copy in the British Museum."

Passavant says (*Le Peintre-Graveur*, 3: 159) that in the collection at Amsterdam there is a set of first proofs, without text on the reverse, which are all printed on large folio sheets, four plates upon each. In The Expulsion from Paradise (Bartsch No. 18) the line upon the back of Eve is crossed by eleven small strokes, which giving a disagreeable effect were erased in subsequent impressions. These proofs are of great beauty and distinctness, and of an extraordinary clearness. The water-mark of the paper upon which they are printed is a cap.

According to Hennecken, the first edition with the Latin text appeared in 1511 with the title *Figuræ Paſſionis Domini Noſtri Jeſu Chriſti*, and with the colophon: "Finis impreſſum Norimbergæ 1511." A second edition, with the title *Paſſio Christi ab Alberto Durer*, etc. (our next number), also appeared in 1511.

The blocks were next found in the possession of Daniel Bissuccio of Venice, who bought them in the Netherlands. In 1612 he published an edition entitled *La Paſſione di N. S. Gieſo Chriſto d' Alberto Durero.* Details of this edition are fully given by

Heller (p. 601). In 1839, 35 of the 37 blocks were purchased by Mr. Josi, at that time Keeper of the Prints in the British Museum, where they now are. They show marks of their great age, the border-lines are frequently broken, and several of them are worm-eaten. In 1844 Sir Henry [then Mr.] Cole was permitted by the Trustees to have stereotype plates made from them. To these plates new borders were added and the worm-holes carefully filled up. The new portions were reëngraved by Charles Thurston Thompson, who also engraved the two lacking plates, namely, The Man of Sorrows and Christ Taking Leave of his Mother. They were published without the metrical commentary by Chelidonius, under the title *The Passion of our Lord Jesus Christ pourtrayed by Albert Durer. Edited by Henry Cole* (London, 1844). In 1870 another impression of this edition was issued by Bell & Daldy. Other editions were published by Routledge in 1856, and by Hirth of Munich in 1884. Until 1894 no edition corresponding exactly with the Second Latin Edition of 1511 had been published. In that year an edition was printed at the Chiswick Press which corresponds as nearly as possible to that edition. It was edited by Austin Dobson and published by George Bell & Sons. Of this edition 75 copies were printed on Japanese vellum.

DÜRER, ALBRECHT.

PASSIO CHRISTI. [THE LITTLE PASSION ON WOOD.] NURNBERGE, 1511. [375]

Small quarto. Second Latin Edition.

This work consists of a series of 37 woodcuts, all except the second and third with Latin verses on the versos (some in two states in the copy here described), as follows:

[1] Title, as reproduced (*See* No. 375), representing Christ, with the Crown of Thorns, seated on a stone, which bears Dürer's monogram.

[2] Adam and Eve Taking the Apple; with monogram on a tablet, without text on the verso. Also another copy, from the Third Edition, with Italian text on the verso.

[3] The Expulsion from Paradise; with monogram and date 1510 on a tablet, without text on the verso. Also another copy, from the Third Edition, with Italian text on the verso.

[4] The Annunciation by Gabriel; with monogram; and below the plate the signature-mark A iiij. Also another copy, from the First Edition, without text on the verso.

[5] The Nativity: Adoration of the Shepherds; with monogram, the D reversed. Also another copy, from the First Edition, without text on the verso.

[6] The Entry into Jerusalem; with monogram, the D reversed.

[7] The Cleansing of the Temple; with monogram.

[8] Christ Taking Leave of His Mother before His Passion; with monogram on a tag.

[9] The Last Supper; with monogram; and below the plate the signature-mark B.

[10] The Washing of the Disciples' Feet; with monogram on a tag; and below the plate the signature-mark B ij.

[11] The Agony in the Garden; with monogram on a tablet; and below the plate the signature-mark B iij.

[12] The Kiss of Judas; with monogram; and below the plate the signature-mark B iiij.

[13] Christ before Annas; with monogram. Also another copy, from the First Edition, without text on the verso.

[14] The High Priest Caiaphas Rends His Clothes; with monogram.

[15] The Mocking in the House of Caiaphas; with monogram.

[16] Christ before Pilate; with monogram.

[17] Christ before Herod; with monogram and date 1509 on a tablet; and below the plate the signature-mark C.

[18] The Scourging of Christ; with monogram; and below the plate the signature-mark C ij.

[19] The Crowning with Thorns; with monogram; and below the plate the signature-mark C iij.

[20] Christ Presented to the People; with monogram; and below the plate the signature-mark C iiij.

[21] Pilate Washing his Hands; with monogram.

[22] Christ Bearing His Cross; with monogram and date 1509 on a tablet.

[23] The Veronica; with monogram; dated 1510.

[24] Christ being Nailed to the Cross, supine on the ground; with monogram. Also another copy, from the First Edition, without text on the verso.

[25] The Crucifixion; with monogram on a stone in the foreground; and below the plate the signature-mark D.

[26] The Harrowing of Hell; with monogram; and below the plate the signature-mark D ij.

[27] The Descent from the Cross; with monogram on a tablet; and below the plate the signature-mark D iij.

[28] The Weeping of the Marys; with monogram; and below the plate the signature-mark D iiij. Also another copy, from the First Edition, without text on the verso.

[29] The Entombment; with monogram on a tag.

[30] The Resurrection; with monogram on a tag.

[31] Christ in Glory Appearing to His Mother; with monogram, the D reversed; Also another copy, from the Third Edition, with Italian text on the verso.

[32] Christ Appearing to the Magdalene; with monogram on a tag.

[33] Christ at Emmaus; with monogram on a tag; and below the plate the signature-mark E.

[34] The Unbelief of St. Thomas; with monogram; and below the plate the signature-mark E ij.

[35] The Ascension; with monogram on a tablet; and below the plate the signature-mark E iij.

[36] The Descent of the Holy Ghost; with monogram; and below the plate the signature-mark E iiij.

[37] Christ Seated for Judgment; with monogram on a tag.

CONDITION: Size of woodcuts, 5 × 3⅞ inches; leaf, 9⅛ × 7¾ inches. Bound in old red morocco, panelled sides, with flower tooled borders and coat of arms on sides; by Duseuil.

OTHER COPIES.

Huth Library.

The Locker-Lampson copy, with ex-libris.

The plates in this copy are from the Second Edition of *The Little Passion on Wood* described in our previous number. To them have been added three taken from the Third, or Italian Edition of 1612. On the recto of the leaf containing the frontispiece is written: "*This frontispiece which is one of the finest works or rather creations of A. Durer is also* exceedingly *rare.* [Signed] *F. L.*" With plate [4], "*proof & good old impreſsion;*" [5], "*proof and good old ordinary impreſsion;*" [13], "*proof & good ordinary impreſsion;*" [23], "*La Suaire;*" [24], "*proof & good ordinary impreſsion;*" [25], "*à la croix;*" [26], "*aux limbes;*" [28], "*proof an ordinary old impreſsion;*" [33], on the front of the table-cover is written in old abbreviated handwriting: "*O ſacrûm conûiûiûm in quo Chriſtus ipſûs ſûmitur.*"

Paſſio Chriſti ab Alberto Durer Nu
renbergenſi effigiata cū variį generis carmi
nibus Fratris Benedicti Chelidonij
Muſophili.



O mihi tantorum iuſto mihi cauſa dolorum
O crucis O mortis cauſa cruenta mihi.
O homo ſat fuerit tibi me ſemel iſta tuliſſe.
O ceſſa culpis me cruciare nouis.
Cum priuilegio.

No. 375. Title-page of Dürer's Passio Christi [The Little Passion on Wood]; 1511.

In the British Museum is a unique and beautiful impression of the woodcut on the title-page here reproduced, with the title engraved above the sitting figure of Christ. It shows that it was Dürer's original intention to issue the *Little Passion*, like the *Apocalypse*, with a xylographic title; but owing to a grammatical blunder which permitted of no correction this idea had to be abandoned, the engraved title being cancelled and

its place taken by one in letterpress. This remarkable impression was reproduced by the Dürer Society, in its *Fifth Portfolio* (1902), No. 30.

The plates in the copy here described are mounted in a blank book, some signature-marks being clipped. In mounting the plates, No. [8] (Christ Taking Leave of His Mother) has been placed between Nos. [5] and [6]. In the enumeration of these woodcuts we have followed the order given by Bartsch and the Chiswick Press reprint, edited by Austin Dobson (1894), which differs somewhat from the order followed in the First Edition (our preceding number). The leaf containing the colophon and prohibition is lacking in this copy. The colophon, according to the Chiswick reprint, reads as follows: | Impreſſum Nurnberge per Albertū Durer Pictorē | Anno chriſti Milleſimo quingenteſimo vndecimo |.

DÜRER, ALBRECHT.

APOCALIPSIS CUM FIGURIS. NURNBERGE, 1511. [376]

Folio. The Fourth Edition.

COLLATION BY SIGNATURES: 16 unnumbered leaves, without signature-marks.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 376], p. [1];—[text, printed in black-letter, in double columns, on the verso pages, beginning] | Incipit p̃logus in Apocalypſim beati Jo | hannis apoſtoli. | OMnes qui pie volũt viuere in | chr̃iſto: . . . |, 1st column and upper portion of 2d column of p. [2];—| Item alius p̃logus in Apocalypſim. |, lower part of 2d column of p. [2];—[full-page woodcut of the attempted martyrdom of St. John], p. [3];—| Incipit argumẽtum in Apocalypſim beati | Johannis apoſtoli. | [5 lines] | Explicit argumentum. Incipit liber Apoca- | lypſis beati Johãnis apoſtoli. . . . |, on verso pages, pp. [4]–[30];—[colophon]| Impreſſa denuo Nurnberge p̃ Alber- | tum Durer pictor̃em. Anno chr̃iſtiano | Milleſimo Quingenteſimo vndecimo |, bottom of 2d column of p. [30];—[full-page woodcut], p. [31];—[blank], p. [32].

PLATES: 15 full-page woodcuts (15⅝ × 11⅛ inches), without inscriptions, but each signed with Dürer's monogram, on the recto pages, as follows:

[1] The Attempted Martyrdom of St. John under Domitian; p. [3].

[2] The Seven Golden Candlesticks and the Seven Stars; p. [5].

[3] The Throne of God with the Beasts and the Twenty-four Elders; p. [7].

[4] The Four Horses with Their Riders; p. [9].

[5] The Martyrs Clothed in White and the Stars Falling; p. [11].

[6] The Four Angels Holding the Winds, and the Multitude who were Sealed; p. [13].

[7] The Seven Angel Trumpeters; p. [15].

[8] The Four Angels Slaying the Third Part of Men; p. [17].

[9] John Made to Eat the Book; p. [19].

[10] The Seven-headed Dragon and the Woman Clothed with the Sun; p. [21].

[11] The Archangel Michael Fights with the Dragon; p. [23].

[12] The Worship of the Seven-headed Dragon and of the Horned Lion; p. [25].

[13] The Lamb in Zion; p. [27].

[14] The Woman of Babylon Sitting on the Beast; p. [29].

[15] The Angel Imprisoning the Dragon; p. [31].

CONDITION: Size of leaf, 17¼ × 12⅛ inches. Bound in half brown morocco.



No. 376. Title-page of Dürer's Apocalipsis cum Figuris; 4th Edition; 1511.
Reduced; original 12½ × 7¼ inches.

The binder has, by error, placed the leaf containing woodcut [13] between those containing [6] and [7]; and that containing [14] between those containing [11] and [12].

OTHER COPIES.

Huth; and White Libraries.

REFERENCES.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 16; Huth, *Catalogue*, 5 (1880): 1723; Maberly, *Print Collector* (1880), p. 294; Bartsch, *Le Peintre Graveur*, 7 (1866): 127–130, Nos. 60–75; Jackson, *Treatise on Wood Engraving* (1861), p. 239.

The Locker-Lampson copy, with ex-libris.

Of the *Apocalipsis*, according to Passavant (*Le Peintre-Graveur*, 3: 160), five different impressions or editions are found:

(*a*) First proofs, without text on the reverse. These are very fine and clear impressions.

(*b*) The German edition published at Nuremberg in 1498, with the fine title engraved on wood, *Die heimliche Offenbarung Johannes*, with the text on the versos of the engravings, and with the colophon on the last page: "Gedruckt zu Nurnberg durch Albrecht Dürer, maler, nach Christi geburt M.CCCC und darnach in XCVIII iar."

(*c*) The Latin edition of 1498, with the title-page, *Apocalypsis cum Figuris*, engraved on wood. On the reverse of plate [14], The Woman of Babylon Sitting on the Beast (Bartsch No. 73), appears the colophon: "Impressa Nurnberge p Albertum Durer pictore. Anno christiano millesimo quadrigintesimo nonagesimo octavo."

(*d*) The Latin edition of 1511, that here described, with the engraved title-page representing the Virgin appearing to St. John (Bartsch No. 60), which here appears for the first time.

(*e*) Later impressions, without text on the reverse and with poorer impressions of the woodcuts than those in (*a*).

Inserted in the copy here described are the following plates: [1] A version of the illustrated title-page to the Second Edition of the *The Little Passion on Wood*—Jesus, with the Crown of Thorns, Seated, and Mocked by a Roman Soldier; [2] A photograph of Dürer's portrait of himself, after the original painting in the Pinakothek at Munich; and [3] The Virgin with Infant Seated on a Crescent.

The *Apocalypsis*, which contains the earliest wood-engravings bearing Albrecht Dürer's monogram, contains fifteen subjects of folio size, not including the engraved title-page. It was undoubtedly the most important series of woodcuts which, up to that time, had ever appeared, whether considered by their size, number, or elaboration of design.

"The date of those cuts," says Jackson, "marks an important epoch in the history of wood engraving. From this time the boundaries of the art became enlarged; and wood engravers, instead of being almost wholly occupied in executing designs of the very lowest character, drawn without feeling, taste, or knowledge, were now to be engaged in engraving subjects of general interest, drawn, expressly for the purpose of being thus executed, by some of the most celebrated artists of the age. Though several

cuts of the Apocalypse are faulty in drawing and extravagant in design, they are on the whole much superior to any series of wood engravings that preceded them; and their execution, though coarse, is free and bold. They are not equal, in point of well-contrasted light and shade, to some of Durer's later designs on wood; but considering them as his first essays in drawing on wood, they are not unworthy of his reputation."

In 1502 a pirated edition was published at Strassburg by Jerome Greff, who describes himself as a painter of Frankfort. Dürer, in this, the Fourth Edition of the originals, on the back of the plate of the Woman of Babylon Sitting on the Beast addresses himself to the plagiarist, informing him of the Emperor's orders, prohibiting any one from copying the cuts or selling the spurious impressions within the limits of the German empire, under the penalty of confiscation of goods and at the peril of further punishment, as follows: "Heus tu infidiator: ac alieni laboris: et ingenij: furreptor: ne manus temerarias his noſtris operib' inicias. caue: Scias eñ a gloriofiſſimo Romanorũ imperatore. Maximiliano. nobis conceſſum eſſe: ne quis ſuppoſiticijs formis. has imagines imprimere. ſeu impreſſas per imperij: limites: vendere audeat: ꝙ ſi per contemptum. ſeu auaricie crimen. ſecus feceris: poſt bonorũ confiſcationem. tibi maximum periculum ſubeundum eſſe certiſſime ſcias."

The engraved portion of the title-page of the *Apocalypsis* has been reproduced by the Dürer Society, *Fifth Portfolio* (1902), No. 31; and the plate representing St. Michael and his Angels Fighting the Dragon, in its *Eighth Portfolio* (1905), No. 26.

EYTON, THOMAS CAMPBELL. (*b.* 1809, *d.* 1880.)

A HISTORY OF THE RARER BRITISH BIRDS. LONDON, *Longman, Rees, etc.*, 1836. [377]

Royal octavo.

COLLATION BY SIGNATURES: [A] to N, each 4 leaves; O, 3 leaves; total 55 numbered leaves.

COLLATION BY PAGINATION: [title] | A HISTORY | OF THE | RARER BRITISH BIRDS. | BY T. C. EYTON, ESQ. | [vignette] | Illustrated with Woodcuts. | LONDON: | LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN; | AND HOULSTON AND SON, PATERNOSTER-ROW. | MDCCCXXXVI. |, p. [i.]; —[blank], p. [ii.]; —[preface, contents, and list of authors quoted], pp. [iii.]–viii. [wrongly numbered vi.]; —[text], pp. [1]–101; —[blank], p. [102]. Page viii. is wrongly numbered vi.

ILLUSTRATIONS: Numerous woodcuts in the text.

CONDITION: Size of leaf, 9¾ × 5⅞ inches. Bound in half brown morocco, gilt edges; by Clarke & Bedford.

One of the principal objects of the author in publishing this work was, as stated in his preface, "to complete, as far as lay in his power, the series of woodcuts of British Birds begun by the late Thomas Bewick of Newcastle." The illustrations, which are after the style of Bewick, were all executed by "Mr. Mark, engraver on wood, Wellington."

EYTON, THOMAS CAMPBELL.

A CATALOGUE OF BRITISH BIRDS. LONDON, *Longman, Rees, etc.*, 1836. [378]

Royal octavo.

COLLATION BY SIGNATURES: [*a*], 2 leaves; *b* to *i*, each 4 leaves; *k*, 2 leaves; total 36 numbered leaves.

COLLATION BY PAGINATION: [title] | A | CATALOGUE | OF | BRITISH BIRDS. | BY T. C. EYTON, ESQ. | LONDON: | LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN; | AND HOULSTON AND SON, PATERNOSTER-ROW. | MDCCCXXXVI. |, p. [i.]; —[blank], p. [ii.]; —[preface], pp. [iii.]–iv.; —[text], pp. [1]–67; —[blank], p. [68].

CONDITION: Size of leaf, 9¾ × 5⅛ inches. Bound with No. 377.

FAERNO, GABRIELLO. (*b.* ——, *d.* 1561.)

CENT FABLES EN LATIN ET EN FRANÇOIS. LONDRES, *C. Marsh, etc.*, 1744. [379]

Quarto.

COLLATION BY SIGNATURES: [A], 1 leaf; *B, *C, each 4 leaves; *D, 1 leaf; a to f, each 4 leaves; [g], 1 leaf; B to Z, Aa to Hh, each 4 leaves; [Ii], 1 leaf; total 156 leaves. Leaves e 2 and D 2 have no signature-marks; and D 4 is wrongly marked D 2.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 379], recto of [A]; —[blank], verso of [A]; —| Illuſtriſſimo & Reverendiſſimo Praeſuli | FORTUNATO | MAUROCENO | EPISCOPO TARVISINO, | & Pontificii Solii Epiſcopo Aſſiſtenti | *JO. ANTONIUS VULPIUS S. P. D.* | [dated] | Idibus Januariis. M.DCC.XVIII. |, recto of *B to verso of [*B 3]; —| LECTORI | BENEVOLO. |, recto of [*B 4] to recto of *C; —| SILVII ANTONIANI | *PRAEFATIO* | IN FABULAS | GABRIELI FAERNI | *AD* | CAROLUM BORROMAEUM | S. R. E. CARDINALEM. |, verso of *C to recto of [*C 3]; —| SELECTA | DOCTORUM VIRORUM | *DE* | GABRIELE FAERNO | TESTIMONIA. |, verso of [*C 3] to verso of *D; —[half-title] | GABRIELIS | FAERNI | CREMONENSIS | *CARMINA NONNULLA* | [3 lines] |, p. [1]; —[blank], p. [2]; —[verses, with heading] | GABRIELIS FAERNI | CARMINA. |, pp. [3]–12; —[half-title] | GABRIELIS | FAERNI | CREMONENSIS | *OPUSCULA QUAEDAM* | Item Epiſtolae Clarorum Virorum | *ad ipſum pertinentes.* |, p. [13]; —[blank], p. [14]; —| VINCENTII LUCHINI, | Typographi Romani, Praefatio in Editionem Philippica- | rum Ciceronis, | A | GABRIELE FAERNO | *emendatarum.* |, pp. 15–16; —[various letters, etc., the first with heading] | GABRIELIS FAERNI | EPISTOLA | IN PHILIPPICAS CICERONIS | *Opera ſua emendatas.* |, pp. 17–45; —[blank], p. [46]; —| PRÆFATIO | EDITORIS LONDINENSIS. |, pp. [i.]–ii.; —[index], p. [iii.]; —[blank], p. [iv.]; —[half-title] | GABRIELIS | FAERNI | CREMONENSIS | *FABULAE CENTUM* | Ex Antiquis Auctoribus delectae. |, p. [1]; —[blank], p. [2]; —[text in verse, Latin and French, with heading] | GABRIELIS FAERNI | FABULAE CENTUM. |, pp. 3–238; —| INDEX FABULARUM |, pp. [239]–[240]; —| FIGURES *referr'd to in the* BOOK. |, pp. [241]–[242].

PLATE: Frontispiece; "*Clau, Du Bosc Sculp.*"

There are also 100 copperplate engravings, unsigned, in the text.

CONDITION: Size of leaf, 10⅛ × 7¹⁵⁄₁₆ inches. Bound in half calf, sprinkled edges.

CENT FABLES

En LATIN et en FRANÇOIS,

CHOISIES DES

ANCIENS AUTEURS,

Miſes en Vers Latins

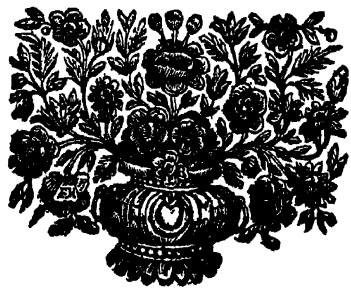
Par *GABRIEL FAERNE*,

Et traduites par

Mr. *PERRAULT*, de l'Académie Françoiſe.

Avec de nouvelles Figures en Taille-douce.

NOUVELLE EDITION.



A LONDRES

Chez C. MARSH, et T. PAYNE, *Round-Court, Strand*; H. SLATER, *Clare-Court, Drury-lane*; S. BAKER, *Ruſſel-ſtreet, Covent-garden*; F. NOBLE, *St. Martin's Court, Leiceſterfields*; W. BATHOE, *Church-lane, Strand*; et chez J. PALAIRET, over-againſt *Catherine-ſtreet* in the *Strand*. 1744.

No. 379. TITLE-PAGE OF FAERNO'S CENT FABLES; 1744.

THE

HISTORY

OF THE

ADVENTURES

OF

JOSEPH ANDREWS,

And of his FRIEND

Mr. *ABRAHAM ADAMS.*

Written in Imitation of

The *Manner* of CERVANTES,

Author of *Don Quixote.*

IN TWO VOLUMES.

VOL. I.

LONDON:

Printed for A. MILLAR, over-against *St. Clement's Church*, in the *Strand.*

M.DCC.XLII.

NO. 380. TITLE-PAGE OF FIELDING'S JOSEPH ANDREWS, VOL. 1; 1ST EDITION; 1742.

[FIELDING, HENRY.] (*b.* 1707, *d.* 1754.)

THE HISTORY OF THE ADVENTURES OF JOSEPH ANDREWS.

LONDON, *for A. Millar*, 1742. 2 vols., duodecimo, viz.: [380]

VOL. 1.

COLLATION BY SIGNATURES: A, 10 leaves; B to O, each 12 leaves; total 166 leaves. Leaf G6 has no signature-mark; and L 3 is wrongly marked L 5.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 380], p. [i.]; — [blank], p. [ii.]; — | [conventional head-piece] | PREFACE. |, pp. iii.–xix.; — [errata, 6 lines], p. [xx.]; — [text, with heading] | [conventional head-piece] | THE | HISTORY | OF THE | ADVENTURES | OF | *Joseph Andrews*, and his | Friend Mr. *Abraham Adams*. |, pp. [1]–308 [wrongly numbered 306]; — | *The End of the firſt Volume.* | [conventional tail-piece] |, p. 308; — [publisher's advertisements], pp. [309]–[312]. Page 308 is wrongly numbered 306.

VOL. 2.

COLLATION BY SIGNATURES: 1 leaf, without signature-mark; A to N, each 12 leaves; total 157 leaves. Leaf A 3 is wrongly marked B 3; A 5 is B 5; and D 6 has no signature-mark.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], recto of first leaf; — [blank], verso of first leaf; — [text], pp. [1]–310; — | *FINIS.* | [conventional tail-piece] |, p. 310; — [publisher's advertisements], pp. [311]–[312].

CONDITION: Size of leaf, 6⅝₁₆ × 3¾ inches. Bound in light polished calf, gilt edges; by Bradstreet.

REFERENCE.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 62.

The Locker-Lampson copy, with ex-libris.

This is the First Edition of *Joseph Andrews*, Fielding's first venture as a novelist; a burlesque of Richardson's *Pamela*, attempted, no doubt, because of his feeling of aversion to the morbid tendencies of that author's work.

After finishing his classical education at Eton, Fielding went to the University of Leyden, where he studied civil law for two years. In 1727, owing to the straitened circumstances of his father, he returned to London to become a writer for the stage. His plays, though sprightly and forcible in character, met with no great success. In 1734 he married the celebrated beauty, Miss Charlotte Cradock. About this time coming into a property of about £200 a year through the death of his mother, the young couple retired to their estate in the country. After living extravagantly there for three years, Fielding found himself reduced to poverty and again returned to London, this time to practice law. His health not permitting his attendance at circuits, he abandoned the law and resumed his literary activities. He soon secured a position as assistant editor of *The Champion*. His essays and poems written about this time possess no great merit. The appearance of *Joseph Andrews*, in 1742, stamped him as a master of English humor, and opened for him a career in which he attained a lasting reputation.

FIELDING, HENRY.

THE HISTORY OF TOM JONES, A FOUNDLING. LONDON, *for A. Millar*, 1749. 6 vols., duodecimo, viz.: [381]

VOL. 1.

COLLATION BY SIGNATURES: A, b, each 12 leaves; c, 8 leaves; B to K, each 12 leaves (the last blank and genuine); total 140 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 381], p. [i.]; — [blank], p. [ii.]; — | To the HONOURABLE | George Lyttleton, *Esq*; | One of the Lords Commiſſioners of | the TREASURY. | [signed] | *SIR*, | *Your moſt Obliged*, | *Obedient Humble Servant*, | Henry Fielding. |, pp. iii.–xvi.; — [contents of the six volumes], pp. xvii.–lxii.; — [list of errata of Vols. 1–5, with heading] | The Reader is deſired to correct the following | ERRATA. |, p. [lxiii.]; — [blank], p. [lxiv.]; — [text, with heading] | THE | HISTORY | OF A | FOUNDLING. |, pp. [1]–214; — | *The End of the* Firſt Volume. | [conventional tail-piece] |, p. 214; — [1 blank leaf], [K 12].

VOL. 2.

COLLATION BY SIGNATURES: [A], 1 leaf; B to O, each 12 leaves; P, 6 leaves; total 163 leaves.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], recto of [A]; — [blank], verso of [A]; — [text], pp. [1]–324; — | *The End of the Second Volume.* |, p. 324. Page 26 has no page-number.

VOL. 3.

COLLATION BY SIGNATURES: [A], 1 leaf; B, 6 leaves; C to R, each 12 leaves (the last blank and genuine); total 187 leaves. Leaf M 3 has no signature-mark. In the Second Edition of this volume leaf L 4 is wrongly marked I 4.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], recto of [A]; — [blank], verso of [A]; — [text], pp. 1–370; — | *The End of the* Third Volume. | [conventional tail-piece] |, p. 370; — [1 blank leaf], [R 12]. Page 76 is wrongly numbered 67; 104 is 103; and 114 is 144.

VOL. 4.

COLLATION BY SIGNATURES: [A], 1 leaf; B to O, each 12 leaves; total 157 leaves. Leaf K 6 has no signature-mark.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], recto of [A]; — [blank], verso of [A]; — [text], pp. 1–312; — | *The End of the* Fourth Volume. |, p. 312. Page 222 is wrongly numbered 225.

VOL. 5.

COLLATION BY SIGNATURES: [A], 1 leaf; B to N, each 12 leaves; O, 3 leaves; total 148 leaves.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], recto of [A]; — [blank], verso of [A]; — [text], pp. 1–294; — | *The End of the* Fifth Volume. |, p. 294. Page 80 is wrongly numbered 96; and 262 is 260.

THE

HISTORY

OF

TOM JONES,

A

FOUNDLING.

In SIX VOLUMES.

By HENRY FIELDING, Esq;

——*Mores hominum multorum vidit.*——

LONDON:

Printed for A. MILLAR, over-against *Catharine-ſtreet* in the *Strand.*

MDCCXLIX.

No. 381. TITLE-PAGE OF FIELDING'S TOM JONES, VOL. 1; 1ST EDITION, 1ST ISSUE; 1749.

VOL. 6.

COLLATION BY SIGNATURES: [A], 1 leaf; B, 8 leaves; C to O, each 12 leaves; total 153 leaves.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], recto of [A];—[blank], verso of [A];—[text], pp. 1–304;—| *FINIS.* |, p. 304. Page 106 is wrongly numbered 109; 185 is 188; and 208 is 205.

CONDITION: Size of leaf, 7⅞ × 4½ inches. Bound in the original boards, uncut edges; in pasteboard slip cases.

Several leaves have been cancelled and their places supplied by others, with signa-

ture-marks as follows: VOL. I. † (pp. 17–20); VOL. II. B 4 ‡ and B 5 (pp. 7–10); VOL. II. * (pp. 287–288); VOL. III. *2, *3, *4 (pp. 147–152); VOL. III. (pp. 233–234); VOL. III. (pp. 345–346); VOL. IV. B (pp. 1–2); VOL. V. (pp. 279–280).

REFERENCE.

Nicoll and Seccombe, *A History of English Literature*, 2 (1907): 653, 659.

The Locker-Lampson copy, with ex-libris.

This is the First Edition, and one of the very few copies published "in Blue Paper and Boards" with uncut edges. The Second Edition, also in six volumes, printed the same year, is a close reprint of the First; but the list of errata for the first five volumes is dropped, the table of contents being spaced out to take its place.

In the Second Edition all of the errors were corrected in the text but one, p. 193, lines 10–12, of Vol. 4, which read, "and that this is held to be neither Sin nor Crime [for Shame] among them." The First Edition may also be distinguished by the catchwords in Vol. 1, pp. 13 and 14, which are "one" and "give" respectively, while in the Second Edition they are "be" and "Basket." Chapter 4 of the same volume, in the First Edition begins on p. 17; in the Second Edition on p. 16, and the catchwords differ until p. 22 is reached, from which point onward they are alike. There is no table of errata for the sixth volume. The well known passage from Shakespeare, in the First Edition, appears in Vol. 4, p. 91, as, "*Who ſteals my Caſh ſteals Traſh,*" etc., instead of "*Who ſteals my Purſe ſteals Traſh.*" In the Second Edition this was incorrectly changed to read, "*Who ſteals my Gold ſteals Traſh.*"

"There was no *poetry* in Fielding, but there was practically every other ingredient of a great prose writer — taste, culture, order, vivacity, humour, and irony delicately blended, and, above all, a penetrating common-sense. Of the race of Cervantes and Molière, he is unquestionably the great man of letters of the 'forties and 'fifties. And if Fielding the man is a corrective to Richardson, what shall we say for Fielding's masterpiece *Tom Jones* — the pivotal novel in the history of English fiction? . . .

"The epical quality of *Tom Jones* is touched on by Byron when he calls its author 'our prose Homer,' its satirical energy by Hazlitt when he compares Fielding with Hogarth, and its monumental character by Gibbon when he speaks of it outliving the Escurial. Thackeray's tribute to his great predecessor (in the preface of *Pendennis*) as the depictor of '*a man*' studied from no draped model is well known; but the greatest compliment it ever received, perhaps, was from the clever, sardonic Lady Mary Montagu, who inscribed in her copy the words *Ne plus ultra.*"

FIELDING, HENRY.

AMELIA. LONDON, *for A. Millar*, 1752. 4 vols., duodecimo, viz.: [382]

VOL. I.

COLLATION BY SIGNATURES: A, 6 leaves; B to N, each 12 leaves (the last blank and lacking); total 150 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 382], p. [i.]; —[blank], p. [ii.]; — | TO | RALPH ALLEN, Eſq; | [signed] | SIR, | Your moſt obliged, | And moſt obedient | Humble Servant, | Henry

AMELIA.

BY

Henry Fielding, Esq;

Felices ter & amplius
Quas irrupta tenet Copula.

Γυναικὸς ἀνδρὶ χρῆμ' ἀνὴρ λήιζεται
Ἐσθλῆς ἄμεινον, οὐδὲ ῥίγιον κακῆς.

In FOUR VOLUMES.

VOL. I.

LONDON:
Printed for A. MILLAR, in the *Strand.*
M.DCC.LII.

No. 382. TITLE-PAGE OF FIELDING'S AMELIA, VOL. I; 1ST EDITION; 1752.

Fielding. | [dated] | *Bow Street,* | *Dec.* 12. | 1751. |, pp. [iii.]–[vi.];—[contents], pp. vii.–xii.;—[text, with heading] | AMELIA. |, pp. [1]–285;— | The END of VOL. I. |, p. 285;—[blank], p. [286];—[1 blank leaf], [N 12].

VOL. 2.

COLLATION BY SIGNATURES: A, 4 leaves; B to M, each 12 leaves; total 136 leaves. The sixth leaf of each sheet has no signature-mark.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], p. [i.];—[blank], p. [ii.];—[contents], pp. iii.–viii.;—[text], pp. 1–262;—| *The End of the* Second Volume. |, p. 262;—[publisher's advertisement], p. [263];—[blank], p. [264]. Page 221 is wrongly numbered 211.

VOL. 3.

COLLATION BY SIGNATURES: A, 4 leaves; 1 leaf, without signature-mark; B to O, each 12 leaves; P, 6 leaves; total 167 numbered leaves. Leaf A 4 has a signature-mark.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], p. [i.];—[blank], p. [ii.];—[contents], pp. iii.–ix.;—[blank], p. [x.];—[text], pp. [1]–323;—| The END of VOL. III. |, p. 323;—[blank], p. [324].

VOL. 4.

COLLATION BY SIGNATURES: A, 4 leaves; B to N, each 12 leaves; O, 4 leaves; total 152 numbered leaves.

COLLATION BY PAGINATION: [title, similar to that in Vol. 1], p. [i.];—[blank], p. [ii.];—[contents], pp. iii.–vii.;—[blank], p. [viii.];—[text], pp. [1]–296;—| FINIS. |, p. 296.

CONDITION: Size of leaf, 6 7/16 × 3 7/8 inches. Bound in old calf, sprinkled edges.

REFERENCE.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 63.

The Locker-Lampson copy, with ex-libris.

This is the First Edition. Though the title-pages are dated 1752, the work was actually published December 19, 1751.

"In the opening chapter of Book II. the heroine is said to have had a terrible chaise accident whereby 'her lovely nose was beat all to pieces.' She continues, however, to be described as a lovely creature. The inconsistency of creating a Beauty without a Nose was exposed by the critics. To meet which, in all subsequent editions, Fielding inserted sentences in Vol. I., Bk. II., chap. i., p. 99, between 'unmasked' and 'I was unable.' [In the copy here described the sentence "A thousand tender Ideas rushed all at once on my Mind," is here inserted.] Vol. II., Bk. IV., chap. vii., p. 72, after 'degree' and before 'Mrs. Ellison.' Vol. IV., Bk. XI., chap. i., pp. 114–115, after 'preposterous,' and before 'Her neck.'"

Both the critics and the public considered this work inferior to *Tom Jones*. Dr. Samuel Johnson thought Amelia the most pleasing of Fielding's heroines. This romance possesses great beauty and pathos in its interesting series of domestic scenes, but lacks the variety, vigor, and humor of its predecessors. In the characters of Mr. and Mrs. Booth (Amelia), Fielding has given us a picture of himself and his first wife, to whom he was sincerely attached, and whose loss he was called upon to mourn while struggling with pecuniary embarrassments. Lady Mary Wortley Montague was strongly of the opinion that several of the incidents mentioned in the course of the narrative were based upon actual occurrences.

GAY, JOHN. (*b.* 1685, *d.* 1732.)

FABLES. LONDON, *for John Stockdale*, 1793. 2 vols., royal octavo, viz.: [383]

VOL. 1.

COLLATION BY SIGNATURES: A, 6 leaves; B to P, each 8 leaves; Q, 2 leaves (the last blank and genuine); total 120 numbered leaves.

COLLATION BY PAGINATION: [engraved title only, verso blank, as reproduced; *See* No. 383; inserted as a plate]; — | TO | HIS HIGHNESS | *WILLIAM DUKE OF CUMBERLAND,* | [7 lines] |, p. [i.]; — [blank], p. [ii.]; — [contents], pp. iii.–xi.; — [blank], p. [xii.]; — | INTRODUCTION | TO THE | *FABLES.* |, pp. 1–6; — [text, with heading] | TO HIS ROYAL HIGHNESS | *WILLIAM, DUKE OF CUMBERLAND.* | FABLE I. |, pp. 7–225; — [blank], p. [226]; — [1 blank leaf], [Q 2]. The verso of the last leaf of each fable is usually blank.

PLATES: Engraved title-page and 51 plates — one to the introduction and each of the 50 fables.

VOL. 2.

COLLATION BY SIGNATURES: a, 4 leaves; B to K, each 8 leaves; L, 6 leaves; M, 8 leaves; N, 2 leaves; total 92 numbered leaves.

COLLATION BY PAGINATION: [engraved title only, verso blank, similar to that in Vol. 1; inserted as a plate]; — [advertisement], p. [i.]; — [blank], p. [ii.]; — [contents], pp. iii.–vii.; — [blank], p. [viii.]; — [text, with heading] | FABLE I. |, pp. 1–160; — [life of John Gay, with half-title], pp. [161]–176.

PLATES: 18 plates, as follows: Engraved title-page; Gay's Monument, facing p. 163; and 16 plates, one illustrating each fable except the 17th.

CONDITION: Size of leaf, 10 × 6¼ inches. Bound in the original gray boards, uncut edges. With blue paper labels on the back, lettered: | GAY'S | FABLES. | VOL. I. [–II.] | Seventy Plates. | £2. 12*s.* 6*d.* |.

REFERENCES.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 64 (First Edition only); Lewine, *Bibliography of Eighteenth Century Art and Illustrated Books* (1898), p. 206.

There are two editions with this date. In the earlier the long "ſ" is used, in the later, the one here described, the modern form, "s".

This famous series of fables, the best we have in English verse, enjoyed an enormous success, which lasted well after the middle of the last century. The first series of fifty fables was originally published in 1727; the second, of sixteen fables in 1738. Numerous editions followed, that here described being much prized on account of its beautiful plates, twelve of which were designed by William Blake, the remainder by other artists.

Gay was the author of several plays, one of which, *The Captives*, written in 1724, so pleased the Princess of Wales, to whom he read it in manuscript, that she engaged him to write some fables in verse for the benefit of her son, the Duke of Cumberland, then an infant. This was the origin of the *Fables*, by which, excepting perhaps *The Beggar's Opera*, Gay is now best known.

FABLES

By

JOHN GAY;

With a Life of the Author

AND

embellished with Seventy Plates.



VOL. I.

LONDON

Printed for John Stockdale, Piccadilly

1793

No. 383. TITLE-PAGE OF GAY'S FABLES, VOL. I; 1793.
Reduced; original 9⅝ × 5¾ inches.

[GOLDSMITH, OLIVER.] (*b.* 1728, *d.* 1774.)

THE VICAR OF WAKEFIELD. SALISBURY, *by B. Collins, for F. Newbery,* 1766. 2 vols., duodecimo, viz.: [384]

VOL. 1.

COLLATION BY SIGNATURES: [A], 2 leaves; B to I, each 12 leaves; K, 11 leaves; total 109 leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 384], p. [i.]; — [blank], p. [ii.]; — [preface, with heading] | [type-ornament rule] | ADVERTISEMENT. | [signed] | OLIVER GOLDSMITH. |, pp. [iii.]–[iv.]; — [text, without heading, but with running head-line] | The VICAR of WAKEFIELD. |, pp. [1]–214; — | END OF VOL. I. |, p. 214. Pages 32, 98, 110, 122, 144, 156, 168, 186, and 196 are blank.

VOL. 2.

COLLATION BY SIGNATURES: [A], 1 leaf; B to K, each 12 leaves; L, 4 leaves; total 113 leaves. Leaf B 4 is wrongly marked B 3. The title-page of this volume was probably imposed with the last leaf of Vol. 1.

COLLATION BY PAGINATION: [title, same as in Vol. 1, except volume-number], p. [i.]; — [blank], p. [ii.]; — [text, without heading, but with running head-line same as in Vol. 1], pp. [1]–223; — | FINIS. |, p. 223; — [blank], p. [224]. Pages 34, 54, 64, 76, 100, 114, 150, 162, 182, and 216 are blank.

CONDITION: Size of leaf, 6½ × 4 inches. Bound in green straight-grained morocco, gilt edges; by Bedford.

REFERENCE.

Nicoll and Seccombe, *A History of English Literature*, 2 (1907): 681, 771, 774.

The Locker-Lampson copy, with ex-libris.

Inserted in Vol. 1 of the copy here described is a letter by John Forster, author of the Life of Goldsmith, stating that this is the First Edition.

The Vicar of Wakefield first appeared March 27, 1766. Its success was instantaneous, a Second Edition being called for in about two months, and a Third three months later.

In the Second or London Edition some alterations were made, as follows: p. 45, line 9, the words "for he always aſcribed to his wit that laughter which was laviſhed at his ſimplicity" are omitted; p. 46, "But thoſe," etc., is omitted; p. 104, *et seq.*, Mr. Burchell's exclamation "Fudge" is repeated after each sentence; p. 161, "Bangorean controverſy" is changed to "Whiſtonian controverſy."

"Goldsmith's exquisite idyll of *The Vicar of Wakefield* is certainly the emanation of a genius akin to that which created Sir Roger de Coverley."

"Several minute circumstances show that the book was largely written in 1762, though not completed until two years later. Burke stood almost alone among the connoisseurs of the time in according a high rank to this Prince Charming among works of prose fiction, but its popularity among the public was great from the first."

THE

VICAR

OF

WAKEFIELD:

A TALE.

Supposed to be written by HIMSELF.

Sperate miseri, cavete felices.

VOL. I.

SALISBURY:
Printed by B. COLLINS,
For F. NEWBERY, in Pater-Noster-Row, London.
MDCCLXVI.

No. 384. TITLE-PAGE OF GOLDSMITH'S VICAR OF WAKEFIELD, VOL. I; 1ST EDITION; 1766.

Goldsmith's "success as a writer was due to an instinctive good taste in style, which led him unerringly to the perfection of clearness, simplicity, and easy, graceful fluency. The same qualities are visible alike in essays, poems, novels, and plays."

GOLDSMITH, OLIVER.

THE VICAR OF WAKEFIELD. LONDON, *R. Ackermann*, 1817. [385]

Royal octavo.

COLLATION BY SIGNATURES: [A], 6 leaves (the first blank and lacking); B to R, each 8 leaves (the last blank and lacking); total 134 leaves.

COLLATION BY PAGINATION: [1 blank leaf], [A]; —[title] | THE | VICAR OF WAKEFIELD; | A TALE, | BY | DOCTOR GOLDSMITH. | ILLUSTRATED WITH TWENTY-FOUR DESIGNS, | BY | *THOMAS ROWLANDSON.* | SPERATE MISERI, CAVETE FELICES. | LONDON: | *PUBLISHED BY R. ACKERMANN,* | AT THE REPOSITORY OF ARTS, 101, STRAND. | Printed by W. CLOWES, Northumberland-court. | 1817. | , recto of [A 2]; —[blank], verso of [A 2]; —[introduction, advertisement, and memoirs], pp. [1]–8; —[text], pp. [1]–254; —[1 blank leaf], [R 8].

PLATES: 24 numbered plates, as follows:

1. | THE VICAR OF WAKEFIELD. | [3 lines] |; facing p. [1], but intended to face the title-page.
2. | THE SOCIAL EVENING |; facing p. 9.
3. | The DEPARTURE from WAKEFIELD. |; facing p. 14.
4. | SOPHIA RESCUED from the WATER. |; facing p. 20.
5. | THE WELCOME |; facing p. 21.
6. | THE ESQUIRE'S INTRUSION. |; facing p. 27.
7. | Mr BURCHELL'S FIRST VISIT. |; facing p. 32.
8. | THE DANCE |; facing p. 51.
9. | FORTUNE-TELLING. |; facing p. 56.
10. | THE VICAR'S FAMILY ON THEIR ROAD TO CHURCH |; facing p. 60.
11. | HUNTING THE SLIPPER |; facing p. 62.
12. | THE GROSS OF GREEN SPECTACLES |; facing p. 72.
13. | THE VICAR SELLING HIS HORSE. |; facing p. 80.
14. | THE FAMILY PICTURE. |; facing p. 97.
15. | THE VICAR IN COMPANY WITH STROLLING PLAYERS. |; facing p. 117.
16. | THE SURPRISE |; facing p. 126.
17. | THE STAGE |; facing p. 129.
18. | ATTENDANCE ON A NOBLEMAN |; facing p. 140.
19. | A CONNOISSEUR |; facing p. 147.
20. | THE SCOLD, WITH NEWS OF OLIVIA |; facing p. 154.
21. | THE FAIR PENITENT. |; facing p. 173.
22. | DOMESTIC ARRANGEMENT IN PRISON |; facing p. 187.
23. | THE VICAR PREACHING TO THE PRISONERS. |; facing p. 188.
24. | THE WEDDINGS. |; facing p. 251.

Inserted in this work is a portrait, with inscription: | Drawn by G. Clint A.R.A. Engraved by E. Smith. | OLIVER GOLDSMITH. | *From a Picture by Sir Joshua Reynolds in the Collection | of Her Grace the Ducheſs of Dorset. | London, March 1, 1823, Published by W. Walker 5 Grays Inn Square.* |; facing the title-page.

CONDITION: Size of leaf, 9¾ × 6 inches. Bound in half green morocco, gilt top, other edges uncut. A fine tall copy, the leaves being about 5/16 of an inch taller than the plates.

REFERENCE.

Grego, *Rowlandson the Caricaturist*, 2 (1880): 356.

This is the first edition illustrated by Rowlandson. Grego reproduces two of the etchings, the more remarkable being The Family Picture, in which the members of the vicar's family appear in a medley of mythological and real personages, Alexander the Great at Olivia's feet being added to represent the Squire, who pretends to be an honorable suitor.

[GRAY, THOMAS.] (*b.* 1716, *d.* 1761.)

AN ELEGY WROTE IN A COUNTRY CHURCH YARD. LONDON, *for R. Dodſley*, 1751. [386]

Quarto. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B, 2 leaves; total 6 numbered leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 386], p. [1];—[blank], p. [2];—[preface, with heading] | Advertiſement. | [signed] | The EDITOR. |, p. [3];—[blank], p. [4];—[text, with heading] | [ornamental head-piece, same as at the top of the title-page] | AN | ELEGY, *&c.* | , pp. [5]–11;— | *FINIS.* |, p. 11;—[blank], p. [12].

CONDITION: Size of leaf, $9^{13}/_{16} \times 7^{11}/_{16}$ inches. Bound in red straight-grained morocco, gilt edges; by Bedford. The leaves are stabbed on the inner margins throughout the book.

REFERENCES.

Locker-Lampson, *Appendix to Catalogue* (1900), p. 65; Edmund Gosse, in *The Athenæum*, April, 1897, p. 445; *The Athenæum*, January 16, 1875, p. 85; *Notes and Queries*, 5th Series, Vol. 3 (1875), pp. 100, 438, 478, 494, 500.

The Locker-Lampson copy, with ex-libris.

In this, the First Edition, line 4, p. 10, reads: "Some hidden Spirit ſhall inquire thy Fate,"; line 5, p. 7, reads: "Forgive, ye Proud, th' involuntary Fault,"; and at the top of p. 11, before the epitaph, line 1 begins: "'The next with Dirges due in ſad Array." The poem in this edition ends with the line: "'Grav'd on the Stone beneath yon aged Thorn."

The Second Edition is identical with the First, except that on p. 10 the word "hidden" has been changed to "kindred."

In the Third Edition the additional, or Redbreast, stanza of four lines, beginning, "There ſcatter'd oft, the earlieſt of the year," precedes the epitaph. The text has been corrected in a few sentences, the most noticeable being the change of the word "wrote" on the title-page to "written."

The Fourth Edition is identical with the Third, except that the additional lines preceding the epitaph have been put into parentheses.

Of the Fifth Edition we have been unable to gather any bibliographical information.

Speaking of this poem, we learn from the Locker-Lampson *Catalogue* that Gray "began it at Stoke Poges at the end of October, 1742, and finished it at the same place on the 12th January, 1750. Horace Walpole circulated the MS. On February 10th, 1751, Gray was asked to allow it to appear in the 'Magazine of Magazines,' but refused; the next day the poet requested Walpole to have it published in pamphlet form. It was issued by Dodsley on the 16th February, 1751, and was at once pirated by the 'Magazine of Magazines,' followed by the 'London Magazine' on 1st March and the 'Grand Magazine of Magazines' on 30th April, 1751. Three MSS. of the Elegy in Gray's autograph exist. One at Pembroke College, Cambridge, endorsed by Gray, 'Publish'd in Feb^{y} 1751 by Dodsley and went thro' four Editions in two months and afterwards a fifth, 6th, 7th, 8th, 9th, 10th & 11th.' One in



AN

ELEGY

WROTE IN A

Country Church Yard.



LONDON:

Printed for R. DODSLEY in *Pall-mall*;

And ſold by M. COOPER in *Pater-noſter-Row*. 1751.

[Price Six-pence.]

No. 386. TITLE-PAGE OF GRAY'S ELEGY; 1ST EDITION; 1751.

the British Museum. The 3rd, which is an earlier draft than the preceding, is that given by Gray to his biographer, Mason, and bequeathed in October, 1898, by Sir William Fraser to Eton College."

The epitaph was printed alone by the *True Briton*, March 6, 1751, and the poem without the epitaph by the same periodical a little later (April 17th).

The popularity of this exquisite poem was immediate wherever the English language was known. Its influence has extended throughout Europe. "With the exception of certain works of Byron and Shakespeare," says Gosse, "no English poem has been so widely admired and imitated abroad; and, after more than a century of existence, we find it as fresh as ever. . . . The *Elegy* may almost be looked upon as the typical piece of English verse . . . because it combines in more balanced perfection than any other all the qualities that go to the production of a fine poetical effect."

GREAT BRITAIN—*STAR CHAMBER* (1637).

A DECREE OF STARRE-CHAMBER, CONCERNING PRINTING.

LONDON, *Robert Barker, and by the Assignes of Iohn Bill*, 1637. [387]

Small quarto.

COLLATION BY SIGNATURES: A to H, each 4 leaves; total 32 unnumbered leaves. Leaves B 4 and C 4 have no signature-marks.

COLLATION BY PAGINATION: [signature-mark A in an ornamental device], recto of A; —[blank], verso of A; —[title, as reproduced; *See* No. 387], recto of [A 2]; —[English coat of arms], verso of [A 2]; —[text in 2 portions, the first with heading] | [conventional ornaments] | In Camera Stellata coram Con- | cilio ibidem, vndecimo die | *Iulij, Anno decimo tertio* | CAROLI *Regis*. | , recto of *A* 3 to verso of H 4; —| *FINIS*. | , verso of H 4.

CONDITION: Size of leaf, 7⅞ × 5¼ inches. Bound in red crushed levant morocco, gilt edges; by the Club Bindery, 1900.

OTHER COPIES.

Huth; Halsey; and Morgan Libraries.

REFERENCES.

Lowndes, 4 (1869) : 1975; Hazlitt, *Hand-Book* (1867), p. 483.

The Star Chamber, among its other functions, exercised a censorship over the English press, the decree here described being one of its most important efforts to secure a strict enforcement of its powers. The decree was established by statute in 1662.

About August, 1643, Milton's pamphlet on divorce appeared with no recognition of or from a licenser. A second edition followed in February, equally infringing the ordinance of Parliament. These were followed by several other pamphlets, which he also issued without licenses. Steps were taken to suppress these pamphlets, and a new ordinance was passed in 1644 to give more stringency to the licensing regulations. Upon this Milton wrote his *Areopagitica* (our No. 490), by far the best known of his prose works, and the only one whose subject is not now obsolete, in which a more extended liberty of the press is defended. The censorship was finally abolished in 1693. This decree was reprinted in Hollis's *Memoirs* and by the Grolier Club as one of its early publications in 1885.

A DECREE OF Starre-Chamber, CONCERNING PRINTING,

Made the eleuenth day of July laſt paſt. 1637.



Imprinted at London by *Robert Barker*, Printer to the Kings moſt Excellent Maieſtie: And by the Aſſignes of *Iohn Bill.* 1637.

No. 387. TITLE-PAGE OF A DECREE OF STARRE-CHAMBER; 1637.

HAMERTON, PHILIP GILBERT. (*b.* 1834, *d.* 1894.)

ETCHING & ETCHERS. London, *Macmillan & Co.*, 1868. [388]

Imperial octavo. First Edition.

Collation by Signatures: [A], *b*, each 2 leaves; *b**, *c*, each 4 leaves; *d*, 2 leaves; B to Z, AA to YY, each 4 leaves; ZZ, 2 leaves; total 192 leaves.

Collation by Pagination: [half-title], p. [i.];—[blank], p. [ii.];—[rubricated title] | ETCHING | & | ETCHERS. | BY | PHILIP GILBERT HAMERTON. | [vignette portrait of Rembrandt] | LONDON | MACMILLAN & Co. | 1868. |, p. [iii.];—[blank], p. [iv.];—[dedication, preface, contents, and list of illustrations], pp. [v.]–xxvi.;—[half-title], p. [xxvii.];—[blank], p. [xxviii.];—[text], pp. [1]–354;—[imprint], p. [355];—[blank], p. [356].

Plates: 35 plates, 4 of which are folding plates and 2 are two-page plates, as called for in the list of illustrations.

Laid in are 2 etchings: "*The Towing Path*," by "Seymour Haden, 1864," and ["L'homme et la femme aux boules"].

Condition: Size of leaf, 10½ × 7⅛ inches. Bound in cloth, with blue leather back.

By many this is considered Hamerton's greatest work. It is much prized because several of the etchings are from the original coppers. "Jacob and Laban" was printed from one of the few remaining coppers that were good enough to be used. "The Herdsman," by Paul Potter, is from an original copper owned in Paris. "La Tour de Nesle," by Callot, and the Waterloo and Weirotter plates are also from the original coppers. The etchings by Haden, Palmer, and Lalanne and one or two others appear here for the first time.

HAMERTON, PHILIP GILBERT.

ETCHING & ETCHERS. London, *Macmillan and Co.*, 1876. [389]

Octavo. Second Edition.

Collation by Signatures: [A], *b*, B to Z, 2A to 2F, each 8 leaves; 2G, 4 leaves; 2H, 2 leaves; total 246 numbered leaves.

Collation by Pagination: [half-title], p. [i.];—[printers' device], p. [ii.];—[rubricated title] | ETCHING & ETCHERS | BY | PHILIP GILBERT HAMERTON, | AUTHOR OF THE "INTELLECTUAL LIFE," ETC. | [vignette] | A NEW EDITION, ILLUSTRATED | London | MACMILLAN AND CO. | 1876 |, p. [iii.];—[blank], pp. [iv.]–[v.];—[verse, in Dutch, with translation in English], pp. [vi.]–[vii.];—[blank], p. [viii.];—[dedication, preface, contents, and list of illustrations], pp. [ix.]–xxx.;—[half-title], p. [xxxi.];—[blank], p. [xxxii.];—[text], pp. [1]–404;—[appendix, with half-title], pp. [405]–445;—[blank], p. [446];—[index], pp. [447]–459;—[blank], p. [460].

Plates: 12 etchings (10 copies and 2 originals), each with rubricated title-leaf having descriptive text on verso, printed in red; as called for in the list of illustrations.

Condition: Size of leaf, 8¾ × 6 inches. Bound in cloth.

This is a revised and enlarged edition of the preceding work, and contains more than two hundred pages of entirely new matter. Eight of the twelve illustrations in this

edition did not appear in the First Edition, among them being Seymour Haden's famous etching "Agamemnon." Improvements in the processes of etching are discussed, and with each plate is a register of bitings.

HAMERTON, PHILIP GILBERT.

ETCHING & ETCHERS. LONDON, *Macmillan and Co.*, 1880. [390]

Columbier octavo. Third Edition.

COLLATION BY SIGNATURES: [A], *b*, *c*, *d*, each 4 leaves; *e*, 2 leaves; B to Z, 2A to 2Z, each 4 leaves; total 198 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.];—[blank], pp. [ii.]–[iii.];—[verse, in Dutch], p. [iv.];—[rubricated title] | ETCHING & ETCHERS | BY | PHILIP GILBERT HAMERTON | AUTHOR OF THE 'INTELLECTUAL LIFE,' ETC. | [vignette] | THIRD EDITION | London | MACMILLAN AND CO. | 1880 |, p. [v.];—[blank], p. [vi.];—[verse in English], p. [vii.];—[blank], p. [viii.];—[dedication, preface, contents, and list of illustrations], pp. [ix.]–xxxiii.;—[blank], p. [xxxiv.];—[half-title], p. [xxxv.];—[blank], p. [xxxvi.];—[text], pp. [1]–315;—[blank], p. [316];—[appendix, with half-title], pp. [317]–345;—[blank], p. [346];—[index], pp. [347] 360.

PLATES: 48 full-page etchings, as called for in the list of illustrations.

CONDITION: Size of leaf, 12⅝ × 8¾ inches. Roxburghe binding, uncut edges.

In this edition the work was again carefully revised and increased by one fifth, new chapters being added, and old matter which had become irrelevant and disproportionate being omitted.

None of the plates appeared in the former editions. The works of living artists have been reproduced from original plates, and those of the old masters by heliogravures, quite faithfully executed by M. Amand-Durand.

HERODIAN, *the Historian.* (*b.* c. 170, *d.* c. 240.)

HERODIAN OF ALEXANDRIA HIS HISTORY OF TWENTY ROMAN CÆSARS AND EMPERORS. LONDON, *for Hugh Perry*, 1629. [391]

Small quarto. Printed with side-notes.

COLLATION BY SIGNATURES: [a], b, c, A to Z, Aa to Kk, Aaa to Nnn, each 4 leaves; Ooo, 2 leaves; total 198 leaves. Leaves b3, c3, B3, D3, E3, H3, K3, N3, T3 to Kk3, Fff3, and Hhh3 have no signature-marks.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 391], recto of [a];—[blank], verso of [a];—| To the moſt Auguſt, | moſt Sacred, and Victorious | HEROINA, | Mother to innumerable braue Monarks, Princes, Peeres, and Chieffs; | *DIVA BRITANNIA:* | [8 lines] | I conſecrate this | IMPERIALL, | Impartiall, and Incomparable | Hiſtory of that Graue Senator, | and Noble Statiſt, | *HERODIAN.* |, recto of [a 2];—[blank], verso of [a 2];—| [type-ornament head-piece] | THE | APPROBATION | of this Hiſtory, by diuers Authors of Eminent Place | and Eſteeme. |, recto of [a 3] to recto of [a 4];—[blank],

Herodian *of* Alexandria
HIS
HISTORY
OF TWENTY ROMAN
CÆSARS and *EMPERORS*
(of his Time.)

RELATING
The ſtrange Coniunctures and Accidents of State, that hapned in *Europe*, *Aſia*, and *Afrike*, in the Reuolution of Seuenty Yeeres.

Interlaced
With Speeches, Antiquities, Court-paſſages, Prodigies, Embaſſies, Sieges, Surprizes, Battells, Conqueſts, and Triumphs.

Wherein is alſo declared
The moſt Solemne Deification of the Roman Emperours and Empreſſes.

AND
The Martiall Honor and Heroicke Valor of the ancient Southerne and Northerne *BRITANS*.

Interpreted out of the Greeke Originall.

LONDON,
¶ Printed for *Hugh Perry* at the Harrow in *Britaines Burſe*. 1629.

No. 391. Title-page of Herodian's History of Twenty Roman Cæsars and Emperors; 1629.

verso of [a 4];— | [type-ornament head-piece] | THE NAMES OF | the Roman *Cæsars* and Empe- | rours, whoſe Acts and Liues are | recorded by *Herodian.* |, recto of b;—[blank], verso of b;— | [type-ornament head-piece] | The principall Contents of | *HERODIANS* | EIGHT BOOKES OF | His | IMPERIALL | HISTORY. |, recto of b 2 to verso of [c 4];—[text, with heading] | [type-ornament head-piece] | *HERODIAN* | His | IMPERIALL | HISTORY. |, pp. 1–262;— | Appendix to *Herodians* fift Booke of | his HISTORY. |, pp. [263]–[264];—[text in 3 books, the first with heading] | [type-ornament head-piece] | *HERODIAN* | His | IMPERIALL | HISTORY. | THE SIXT BOOKE. |, pp. 1–110;— | *FINIS.* | [4 lines, Latin note] |, p. 110. Pages 62, 182, and 230 are blank; and the numbers 97 and 98 are omitted in the second pagination.

CONDITION: Size of leaf, 7¼ × 5⅝ inches. Bound in red straight-grained morocco, gilt edges; by Larkins. With manuscript notes in English written in ink on the margins of many leaves.

OTHER COPIES.

Trinity College, Cambridge; and Lenox Libraries.

Herodian, the Greek historian, who flourished at Rome from the reign of Commodus to the beginning of the reign of Gordian III., is supposed to have died about the year 240. His history is in eight books, beginning with a summary of the life of Marcus Aurelius and ending with the accession of Gordian. His style is considered neat, perspicuous, and pleasing; but he is not very correct as to matters of fact and points of geography. The translator's name does not appear.

At the end of the book appears this note: "*Auguſtam Herodiani Hiſtoriam vertebat* I. M. *Facultatis Art. in vtraq; Academiâ* Mr: & *Auguſtiſſimi* (*olim*) *Regis Iacobi* (*in Prouinciâ Eborum*) *Delegatus.*". I. M., according to the British Museum, stands for "James ? Maxwell."

HERRICK, ROBERT. (*b.* 1591, *d.* 1674.)

HESPERIDES. LONDON, *for John Williams, and Francis Egleſfield,* 1648. [392]

Small octavo. First Edition.

COLLATION BY SIGNATURES: [A], 4 leaves; B to Z, Aa, Bb, Cc, Aa to Ee, each 8 leaves; total 244 leaves. Leaf B 4 has no signature-mark; P 4 is wrongly marked Y 4; X 4 is *X* 4; Z 3 is *Z* 3; Bb 3 is *Bb* 3; and Cc 3 is *Cc* 3.

COLLATION BY PAGINATION: [blank], recto of [A];—[portrait], verso of [A];—[title, as reproduced; *See* No. 392], recto of [A 2];—[blank], verso of [A 2];— | [type-ornament head-piece] | TO THE MOST | ILLVSTRIOVS, | AND | Moſt Hopefull PRINCE, | CHARLES, | Prince of *Wales.* |, recto and verso of [A 3];— | [4 lines of verse] | ERRATA. | [9 lines] |, recto of [A 4];—[blank], verso of [A 4];—[text, with heading] | [type-ornament head-piece] | HESPERIDES. |, pp. 1–398.

| HIS | NOBLE NUMBERS: | OR, | HIS PIOUS PIECES, | Wherein (amongſt other things) | he ſings the Birth of his CHRIST: | and ſighes for his *Saviours* ſuffe- | ring on the *Croſſe.* | [Greek quotation, 3 lines] | [4 type-ornaments] | LONDON. | Printed for *John Williams,* and *Francis Egleſfield.* | 1647. |, p. [399];—[blank], p. [400];—[text, with heading] | [type-ornament head-piece] | HIS | Noble Numbers: | OR, | His pious Pieces. |, pp. 1–79;—[blank], p. [80]. Page 28 is wrongly numbered 29; 29 is 28; 154 is 54; 176 is 276; 304

HESPERIDES:

OR,

THE WORKS

BOTH

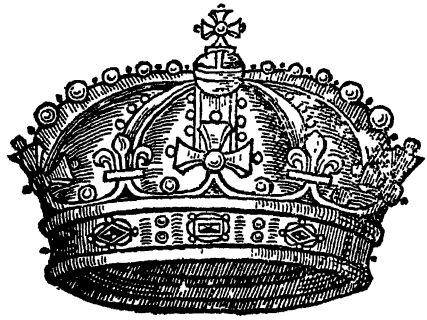
HUMANE & DIVINE

OF

ROBERT HERRICK *Esq.*

OVID.

Effugient avidos Carmina noſtra Rogos.



LONDON,

Printed for *John Williams*, and *Francis Eglesfield*, and are to be ſold at the Crown and Marygold in Saint *Pauls* Church-yard. 1648.

No. 392. TITLE-PAGE OF HERRICK'S HESPERIDES; 1ST EDITION; 1648.

is 302; 396 is 693; and the pagination of sheet M is very irregular, as follows: 161, 166, 167, 164, 165, 162, 163, 168, 169, 174, 175, 172, 173, 170, 171, 276.

PLATE: Portrait of Herrick, a copperplate engraving by Marshall, with a Latin verse, 8 lines, below; verso of [A].

CONDITION: Size of leaf, 6 11/16 × 4 1/8 inches. Bound in brown crushed levant morocco, elaborately tooled in gilt, doublure of the same with dentelle border, dark olive-green moiré fly-leaves, gilt edges; by Rivière.

OTHER COPIES.

Dyce Collection; Ellesmere; Huth; Boston Public; Chew; Halsey; Hoe; Morgan; and White Libraries.

REFERENCES.

Nicoll and Seccombe, *A History of English Literature*, 1 (1907): 371–372; Grolier Club, *Wither to Prior*, 2 (1905): 82, No. 441; Hoe, *Catalogue*, 2 (1903): 347; Locker-Lampson, *Catalogue* (1886), p. 57; Huth, *Catalogue*, 2 (1880): 684; Corser, *Collectanea Anglo-Poetica*, Part 7 (Chetham Society, Vol. CI.; 1877), pp. 200–208; Hazlitt, *Hand-Book to the Popular, Poetical, and Dramatic Literature of Great Britain* (1867), p. 266; Collier, *Bibliographical and Critical Account of the Rarest Books in the English Language*, 2 (1866): 129; *Bibliotheca Anglo-Poetica* (1815), p. 146, No. 340.

This copy has the leaf of errata often lacking. The portrait is printed on leaf [A]. In a copy in the British Museum the imprint reads: "London, printed for John Williams, and Francis Eglesfield, and are to be ſold by Tho. Hunt Bookſeller in Exon. 1648." "The ſeuerall Poems written by Maſter Robert Herrick" was licensed April 29, 1640, but this was the only collected edition of his poems printed during his lifetime. Several of his early efforts were printed in *Witt's Recreations*, without the name of their author and sometimes under varying titles. Many were also copied almost word for word, without acknowledgment, by Henry Bold in his *Wit a Sporting in a Pleasant Grove of New Fancies*, 1657.

Variant readings are found on a number of pages in different copies of this work. A careful examination of that owned by Mr. W. A. White, of Brooklyn, in its original binding, shows that all the leaves are first impressions. In the copy owned by Mr. F. R. Halsey, of New York, also in its original binding, leaves [C7], pp. 29, 30, and [O8], pp. 207, 208, are plainly seen to be reprints, as they are attached to the stubs of the original leaves.

Only a sufficient number of readings are here given to identify the pages on which they occur, those found in the White copy being placed first, their variants in parentheses, as follows: p. 29 (wrongly numbered 28), line 3, "*To* Dean-bourn," ("Dean-bourn,"); line 6, "watry" ("warty"); p. 30, line 1, "He muſt of right," ("By this, I gueſſe,"); line 16, "Between thy Breaſts" ("Between thy Breaſt"); line 25, "A ſacred" ("Aſacred"); p. 31, line 16, "ddos" ("odds"); p. 145, line 26, "Noſthrill" ("Noſthrills"); p. 149, line 6, "jeſtn i this" ("jeſt in this"); p. 152, line 1, "Demon." ("Dæmon."); p. 176, line 19, "lively food" ("lively-hood"); p. 207, line 21, "our" ("your"); p. 208 begins with stanza 12 (begins with stanza 11); line 12, "*Hymen*" ("*Himen*"); p. 225, line 20, "ſtarted" ("played"); sheet X, wrongly paged (correctly paged); p. 387, line 27, "*compulſinve*" ("*compulſine*"); p. 395, line 10, "*Tuſc' lanes*," ("*Tuſc'-luanes*"); p. 398, line 21, "Kingdoms fal," ("Kingdom fals"). In *Noble Num-*

bers, p. 50, line 16, "(as *Caſſiodore*" ("as (*Caſſiodore*"); p. 60, line 15, "ſhine (as" ("ſhine, (a"); p. 74, line 28, "but now" ("but now,").

All the parenthetical readings here given are found in the copies we have examined except those for p. 31, line 16; p. 387, line 27; p. 395, line 10; p. 398, line 21; and in *Noble Numbers*, p. 50, line 16; p. 60, line 15; and p. 74, line 28, which are said in *The Library* (Second Series, Vol. 4, pp. 206–212 and 328–331) to be found either on p. 31 and *Noble Numbers*, pp. 50 and 60, in a copy in the Grenville Collection at the British Museum, or on pp. 387, 395, 398, and *Noble Numbers*, p. 74, of an imperfect copy owned by the Rev. C. P. Phinn. Of six copies which we have examined, four of which were in modern bindings, no two are alike in every respect. In leaves [C7] and [O8] the White copy corresponds with the Phinn copy, and Mr. Halsey's with the Grenville copy. We are therefore led to conclude that corrections were made by the printer, or at Herrick's suggestion, on several of the sheets as they passed through the press; but that leaves [C7] and [O8] were found so faulty that the author insisted upon their being cancelled and new ones printed to supply their places.

The writer in *The Library*, who gives numerous other variant readings besides those given above, suggests that pp. 105, 106 and 137, 138 may also have been cancelled, but all the copies of these pages examined by us read exactly alike.

In 1613 Robert Herrick was a commoner at St. John's College, Cambridge, from which three years later he migrated to Trinity Hall, where he took his degree of B.A. in 1616/17 and of M.A. in 1620. In 1629 he was admitted to the living of Dean Prior, in Devonshire. Though he found life at Dean Prior irksome, he frankly acknowledged that his best poetry was written there. In 1647, being a devoted royalist, he was ejected from his living and went to London, where he dwelt as a layman on the bounty of his friends in St. Anne's Parish, Westminster, until the Restoration. In 1662 he was reinstated in his living, in which he continued until his death in 1674.

Many of his poems were published anonymously. The first to find its way into print is said to have been *King Obrons Feast*, in 1635. *Hesperides*, the work here described, is the first collected edition of his poems. Herrick remained in undeserved obscurity until 1796, when Nichols drew attention to his poetry in the *Gentleman's Magazine*. Since then his poems, which abound in exquisite taste and genius, have been made accessible to modern readers in several reprints.

"He polished his verses carefully, but they never smell of the lamp. A consummate artist, he successfully attempted a variety of metrical experiments. . . . His poetry has a fresh natural charm that the simplest may appreciate. . . . No poet has described with equal gusto the delights of old English country-life — the wakes and wassails, the Christmas and Twelfth-tide sports, the May-day games and harvest-homes. In his 'Hesperides' he is the most frankly pagan of English poets, but his 'Noble Numbers' testify to the sincerity of his Christian piety."

Some of his pieces are full of exquisite taste and feeling, and will live as long as English lyrics shall last. Among these may be named: "Gather ye Roſe-buds while

ye may" (p. 93); "Corinna's going a Maying" (p. 74); "The captiv'd Bee" (p. 77); "To Muſick" (p. 116); "The Kiſſe" (p. 149); "The mad Maids ſong" (p. 181); "To Bloſſoms" (p. 204); "To Phillis, Live, live with me, and thou ſhalt ſee" (p. 223); "Come ſit we under yonder Tree" (p. 252); and his "Night-piece, to Julia" (p. 254).

HEYWOOD, JOHN. (*b.* c. 1497, *d.* c. 1580.)

THE SPIDER AND THE FLIE. London, 1556. [393]

Small quarto. Printed in black-letter.

Collation by Signatures: A, B, C, A to Z, each 4 leaves; Aa, 16 leaves; Bb, 6 leaves; Cc, 8 leaves; Dd, 10 leaves; ♣, 2 leaves; Ee, 6 leaves; ¶‡, 2 leaves; ¶‡ (repeated), 4 leaves; Ee (repeated), 4 leaves; Ff, 7 leaves; ¶‖, 5 leaves; ☞, 2 leaves; Gg, 8 leaves; Hh to Ss, each 4 leaves; total 228 unnumbered leaves. Leaves Ciii., Diii., Piii., Riii., and Hhiii. have no signature-marks.

The signature-marks from Aa to Gg, inclusive, are so complicated that we give them here in detail, leaves without a signature-mark being indicated by a zero (o): Aa, Aa ii., Aa iii., ♣Aa iiii., o, o, o, Aa v., o, o, o, Aa vi., o, o, o, o, 16 leaves; Bb, Bb ii., Bb iii., Bb iiii., o, o, 6 leaves; Cc, ☞Cc ii., o, Cc ii., ❧Cc iii., o, o, o, 8 leaves; Dd, ★♣Dd ii., o, Dd ii., Dd iii., ‡★‡ Dd iiii., o, o, o, o, 10 leaves; ♣, o, 2 leaves; Ee, Ee ii., o, Ee ii., ¶‡ Ee iii., o, 6 leaves; ¶‡, o, 2 leaves; ¶‡ (repeated), o, o, o, 4 leaves; Ee (repeated) iii., QEe iiii., o, o, 4 leaves; Ff, Ff ii., Ff iii., ¶‖ Ff iiii., o, o, o, 7 leaves; ¶‖, o, o, o, o, 5 leaves; ☞, o, 2 leaves; Gg, Gg ii., o, o, o, Gg ii., Gg iii., o, 8 leaves.

Collation by Pagination: [title, as reproduced; *See* No. 393], recto of [A]; — [woodcut portrait of Heywood], verso of [A]; — | The preface. |, recto of A ii. to verso of A iii.; — | FINIS. | [conventional tail-piece] |, verso of A iii.; — [contents, with heading] | THE TABLE. |, recto of [A iv.] to verso of [C iii.]; — | FINIS TABVLÆ. | [conventional tail-piece] |, verso of [C iii.]; — [woodcut portrait of Heywood], recto of [C iv.]; — | ¶ The Introduction to the matter, . . . | . . . | [woodcut] |, verso of [C iv.]; — [text, with running head-lines] | THE SPIDER [versos] | AND THE FLIE. | [rectos of the leaves], recto of A to recto of Ss; — | FINIS. | [woodcut] |, recto of Ss; — | The concluſion with an expo- | ſiſſion of the Auctor touching one peece | of the latter part of this | parable. |, verso of Ss to recto of [Ss iv.]; — | FINIS. |, recto of [Ss iv.]; — [colophon] | ♣ IMPRINTED AT LON-♣ | DON IN FLETE- | STRETE, BY THO. | POVVELL. | ♣ | Cum priuilegio ad imprimen- | dum ſolum. |, verso of [Ss iv.].

Illustrations: 26 double-page woodcuts, 2 woodcut full-length portraits of the author, 72 woodcuts, and 83 tail-pieces, all included in the text.

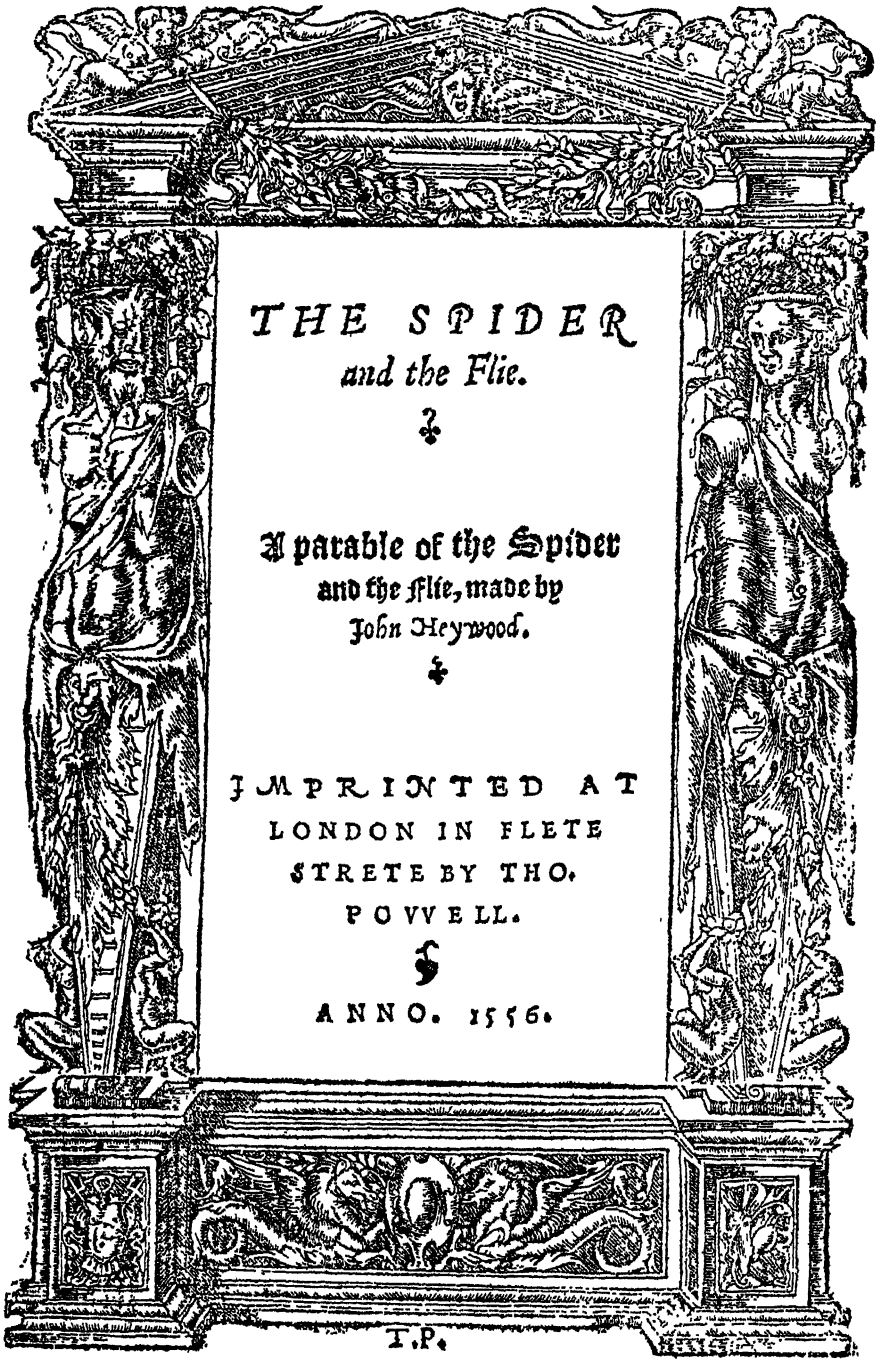
Condition: Size of leaf, 7⅝ × 5⅛ inches. Bound in brown morocco, with elaborately panelled sides in gilt, gilt edges; by Bedford.

Other Copies.

Dyce Collection; Devonshire; Huth; and Halsey Libraries.

References.

Hoe, *Catalogue*, 2 (1903): 350; Grolier Club, *Langland to Wither* (1893), p. 114, No. 137; Locker-Lampson, *Catalogue* (1886), p. 57; Huth, *Catalogue*, 2 (1880): 685; Lowndes, 2 (1869): 1061; Hazlitt, *Hand-Book* (1867), p. 269; *Bibliotheca Anglo-Poetica* (1815), p. 139.



No. 393. Title-page of Heywood's Spider and the Flie; 1556.

The Locker-Lampson copy, with ex-libris.

This work, though not the earliest, is one of the earliest English books illustrated with woodcuts. The irregularities in the sequence of the signature-marks in this volume appear to have arisen from a miscalculation as to the space required for the woodcuts.

The poem, which consists of seven-line stanzas divided into ninety-eight chapters, is of an allegorical character, and was intended by its author to defend the position of the Catholic party in the reign of Queen Mary. The author states in the conclusion that the flies are intended to represent the Catholics, and the spider the Protestants.

"Harrison, the author of the 'Description of Britain' prefixed to Hollinshed, gives the following quaint account of this curious poem:—'One also hath made a booke of the Spider and the Flie, wherein he dealeth so profoundlie, and beyond all measure of skill, that neither he himselfe that made it, neither anie one that readeth it, can reach unto the meaning thereof.' It is probable that Churchyard was an admirer of Heywood, as there is a poem by him in the 'Chippes,' entitled 'a fayned fancye of the Spider and the Gowte,' the tenor of which much resembles the present poem."

HEYWOOD, JOHN.

WOORKES. Londini, 1566. [394]

Small quarto. Second Edition. Printed in black-letter.

Collation by Signatures: A to Z, Aa to Dd, each 4 leaves; Ee, 2 leaves (the last blank and lacking); total 110 unnumbered leaves. Leaves L iii., Q ii., Y iii., and Bb iii. have no signature-marks.

Collation by Pagination: [title, as reproduced; *See* No. 394], recto of [A]; — | *The Preface.* | [18 lines] | finis. |, verso of [A]; — [text of "A dialogue . . . concernynge two maner of Mariages," in 2 parts, without heading], recto of A ij. to recto of [L iij.]; — | finis. | [title] | The firſte hundred of | Epigrammes. | Inuented and | made | by | John Hey- | woode. | [type-ornament] | LONDINI. | 1566. |, recto of [L iij.]; — | *To the Reader.* |, verso of [L iij.]; — [contents, with heading] | The table to this Booke. |, recto and verso of [L iiij.]; — [text, with heading] | The fyrſt hundꝛed of Epigrammes. |, recto of M to recto of Q; — | finis. |, recto of Q; — [full-length woodcut portrait of the author, same as in No. 393], verso of Q.

| Three hundred Epi- | grammes, vpon thꝛee hun- | *dred prouerbes,* | Inuented and made | *by John Hey-* | wood. | | londini. | 1566. | [conventional tail-piece] |, recto of [Q ij.]; — [contents, with heading] | ✻The Table of this Booke. |, verso of [Q ij.] to verso of [Q iiij.]; — | finis. | [conventional tail-piece] |, verso of [Q iiij.]; — | ✻ Epigrammes vpon Pꝛouerbes. |, recto of R to recto of Y ij.; — | finis. |, recto of Y ij.; — [blank], verso of Y ij.

| *The fifth hundred* | of Epygrammes. | *Inuented and* | made by | *Iohn* | Heywoode. | ★ | londini. | *Anno Chriſti.* | 1566. | ✻ | [conventional tail-piece] |, recto of [Y iij.]; — | ✻ To the reader. | [22 lines] | finis. |, verso of [Y iij.]; — [contents, with heading] | The table. |, recto and verso of [Y iiij.]; — | finis. |, verso of [Y iiij.]; — [text, with heading] | The fifth hundꝛed of Epigrammes. |, recto of Z to verso of Bb ij.; — | finis. | [conventional tail-piece] |, verso of [Bb ij.].

| A fixt hundꝛed of | Epi- | grammes. | Newly inuented and made | by | Iohn Heywood. | ✻ | LONDINI. | *Anno Chriſti.* |

1566. | [conventional tail-piece] |, recto of [Bb iij.]; — | To the reader. | [7 lines] | FINIS. | [conventional tail-piece] |, verso of [Bb iij.]; — [contents, with heading] | The table. |, recto and verso of [Bb iiij.]; — | FINIS. |, verso of [Bb iiij.]; — [text, with heading] | *The fyxt hundred of Epigrams.* |, recto of Cc to verso of Ee; — | FINIS. | [colophon] | IMPRINTED AT | London in Fleeteſtrete | by Henry | Wykes. | *Cum priuilegio.* |, verso of Ee; — [1 blank leaf], [Ee ij.].

CONDITION: Size of leaf, 7¼ × 4 15/16 inches. Bound in green crushed levant morocco, gilt edges, marbled end papers; by Ruban; in slip case. The upper margins have been closely trimmed, and some head-lines are cut into.

OTHER COPIES.

Capell Collection; and Devonshire Library.

REFERENCES.

Hazlitt, *Collections and Notes* (1889), p. 143; Corser, *Collectanea Anglo-Poetica*, Part 8 (Chetham Society, Vol. CII.; 1878), p. 232; Hazlitt, *Hand-Book* (1867), p. 269, No. 14 *d*; Lowndes, 2 (1869): 1060.

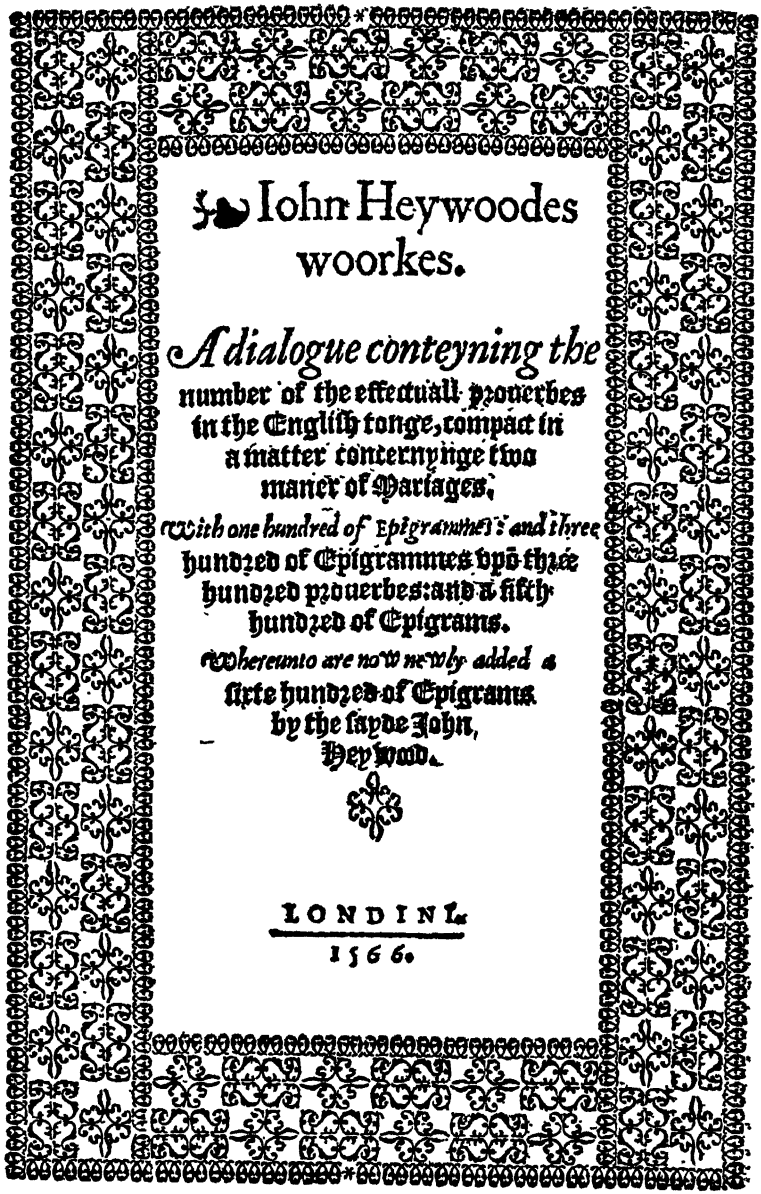
The Foote copy, with ex-libris.

The volume here described, despite its title, comprises but a small part of this author's works. It contains none of Heywood's plays, nor *The Spider and the Flie* (our previous number). Of the parts composing this volume, the preface — "A dialogue conteynyng the number of the effectuall prouerbes in the Engliſhe tonge, compact in a matter concernynge two maner of Mariages" — had previously been printed by itself in 1546 and again in 1561. Lowndes says that editions also appeared in 1547, 1549, and 1556, but this statement lacks corroboration. Of the first collection of the epigrams, *An hundred Epigrammes* (1550), the only known copy, formerly in the Locker-Lampson collection, was sold at the Van Antwerp sale (Sotheby, March 22, 1907). In 1555 Heywood published *Two hundred Epigrammes . . . with a thyrde hundred newely added;* and in 1560 *A fourth hundred of Epygrams, Newly inuented. John Heywoodes woorkes*, first published in 1562, contains the dialogue and epigrams just described, and, in the language of the title-page, "a fifth hundred of Epigrams. Whervnto are now newly added a ſyxt hundred of Epigrams." The edition here described, the Second, is a reprint without alterations of the edition of 1562, of which there are copies in the Bodleian, Britwell, and Hoe Libraries.

The Third Edition, also a reprint, published by Thomas Marsh, bearing date 1576 on the title-page and 1577 in the colophon, is from that fact often described as two distinct editions. The Fourth Edition appeared in 1587 (our next number) and the Fifth in 1598; in the latter of these the epigrams are differently arranged from those in the previous editions, the "Three hundred Epigrammes" being printed before instead of after "The firſt hundred of Epigrammes" of the earlier editions, and closing with "An Epilogue or Conclusion . . . by Tho. Newton."

The following specimens will give some idea of the character of Heywood's epigrams:

"Of louing a dog. *85.*
"Loue me, loue my dog: by loue to agree,
I loue thy dog, as well as I loue thee."



John Heywoodes woorkes.

A dialogue conteyning the number of the effectuall prouerbes in the Englisth tonge, compact in a matter concernynge two maner of Mariages,

With one hundred of Epigrammes and three hundred of Epigrammes vpō three hundred prouerbes: and a fifth hundred of Epigrams.

Whereunto are now newly added a sixte hundred of Epigrams by the sayde John Heywood.

LONDINI.
1566.

No. 394. Title-page of Iohn Heywoodes Woorkes; 2d Edition; 1566.

"Of a cats looke. *117.*
"A cat may looke on a king, and what of that?
When a cat ſo lookth: a cat is but a cat."

"Of long ſutes. *12.*
"Sutes hang halfe a yeare in Weſtminſter hall,
At Tyburne, halfe an houres hanging endeth all."

Heywood, one of the earliest of the English dramatic poets, was, says Collier, "the inventor of a new species of theatrical entertainment, which, in the middle of the reign of Henry VIII., superseded both Miracle-plays and Moralities, and directly led the way to the introduction of genuine comedy."

Copies of the 1562, 1576 (colophon, 1577), and 1598 editions have been described in the Grolier Club's *Langland to Wither*, pp. 116–117, Nos. 138–140, and those for 1562 and 1598 in the Hoe *Catalogue*, Vol. II. (1903), pp. 351–354.

HEYWOOD, JOHN.

VVORKES . . . NEWLY IMPRINTED. LONDON, *Thomas Marſh*, 1587. [395]

Small quarto. Fourth Edition. Printed in black-letter.

COLLATION BY SIGNATURES: A to N, each 8 leaves; total 104 unnumbered leaves. Leaf D iiii. is wrongly marked B iiii.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 395], recto of [A]; —| The Preface. |, verso of [A];—[text in 2 parts, with heading]| THE FIRST | *PART.* |, recto of A ii. to verso of [E viii.]; —| FINIS. |[conventional woodcut]|, verso of [E viii.].

|[Conventional head-piece]| THE | FIRST HVNDRED |*of Epigrammes, inuen-*| ted and made | *BY* | Iohn Heywood. |[conventional woodcut]| ANNO DOMINI | 1587. |, recto of [F];—| To the Reader. |, verso of [F];—[contents, with heading]| The Table to this | *booke.* |, recto and verso of F 2;—[text, with heading]| The firſt hundred of Epigrammes. |, recto of F 3 to verso of H;—| FINIS. |, verso of H;—[woodcut portrait of the author], recto of [H ii.].

|*THREE*| HVNDRED EPIGRAMMES, | VPON THREE HVNDRED | *PROVERBS*, |*INVENTED AND MADE* | *By Iohn Heywood.* |[conventional woodcut]| Anno 1562. |, verso of [H ii.];—[contents, with heading]| *THE TABLE OF* | *this Booke.* |, recto of H iii. to recto of [H v.];—| *The end of the Table.* |[conventional woodcut]|, recto of [H v.];—[text, with heading]| Epigrammes vpon Prouerbes. |, verso of [H v.] to verso of L;—| *FINIS.* |, verso of L.

|THE | fifth hundzed of | Epigrammes. | INVENTED AND MADE | *by IOHN HEYVVOOD.* |[conventional woodcut]| ANNO. 1587. |, recto of [L ii.];—| TO THE READER: |, verso of [L ii.];—[contents, with heading]| THE TABLE. |, recto and verso of L iij.;—| FINIS. |, verso of L iij.;—[text, with heading]| THE FIFTH HVNDRED | of Epigrammes. |, recto of L iiii. to recto of [M v.];—| *FINIS.* |[conventional woodcut]|, recto of [M v.].

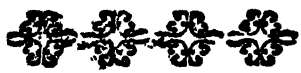
|THE | fixt hundzed of | Epigrammes. | INVENTED AND MADE | BY | *IOHN HEYVVOOD.* |[conventional woodcut]| ANNO. 1587. |, verso of [M v.]—| [conventional head-piece]| TO THE READER. |[7 lines]| *FINIS.* |[conventional tail-

THE VVORKES OF IOHN HEIVVOOD NEWLY IMPRINTED.

A Dialogue conteyning the number of the effectuall Prouerbes in the English tong, compact in matter concerning two maner of mariages.

WITH ONE HVNDRED OF EPIGRAMMES: & three hundred of Epigrammes vpon three hundred Prouerbes: and a fifth hundred of Epigrammes.

Whereunto are now newly added a sixt hundred of Epigrammes by the sayd *Iohn Heywood*.



Imprinted at London in Fleetstrete neare vnto Saint Dunstons Church. by Thomas Marsh. 1587

No. 395. TITLE-PAGE OF THE VVORKES OF IOHN HEIVVOOD; 4TH EDITION; 1587.

piece] |, recto of [M vi.]; —[contents, with heading] | THE TABLE. |, verso of [M vi.] to recto of [M vii.]; — | *FINIS.* |, recto of [M vii.];—[text, with heading] | *THE SIXT HVNDRED OF* | *Epigrammes.* |, verso of [M vii.] to verso of [N 7];— | FINIS. |, verso of [N 7];— | AN | EPILOGVE OR CONCLVSI- | ON OF THIS WORKE: | *BY* | Tho. Newton. | [signed] | THOMAS NEWTONVS, |

Ceſtreſhyrius. | [dated] | *1587.* | , recto of [N 8];—[colophon] | [type-ornament headpiece] | IMPRINTED | *at London in Fleete-streete, neare to* | Saint Dunſtons Churche, | *BY* | Thomas Marſhe. | Anno Domini | 1587. | , verso of [N 8].

CONDITION: Size of leaf, 6⅞ × 5⅛ inches. Bound in brown morocco, gilt edges; by Clarke & Bedford. The title is extended on the upper and lower margins and a part of the imprint is in facsimile; the leaves are stabbed on the inner margins throughout and neatly mended. The running head-lines of some leaves are cut into.

OTHER COPIES.

Earl of Ellesmere; and Huth Libraries.

REFERENCES.

Huth, *Catalogue*, 2 (1880): 686; Hazlitt, *Hand-Book* (1867), p. 270, No. 14*f*; Collier, *Rarest Books*, 2 (1866): 130; *Bibliotheca Anglo-Poetica* (1815), p. 140, No. 329.

The separate title of *Three Hundred Epigrams* is dated 1562.

This edition appears to have been edited by Thomas Newton of Cheshire, who on the last leaf has added an epilogue of his own.

HORATIUS FLACCUS, QUINTUS. (*b.* 65, *d.* 8 B.C.)

POEMATA OMNIA. VENETIIS, *in Aedibus Aldi*, 1519. [396]

Small octavo. Third Aldine Edition.

COLLATION BY SIGNATURES: A, 8 leaves (the last blank and genuine); *a* to *z*, &, each 8 leaves ([& vii.] blank and genuine); total 200 leaves. Leaf *i* has no signature-mark.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 396*a*], recto of [A]; —[blank], verso of [A];—[dedication, with heading] | FRANCISCVS ASVLANVS IO- | ANNI PINO FRANCISCI | GALLIARVM REGIS | VENETIIS LEGA | TO. S.P.D. | , recto of A *ij.* to recto of A *iij.*;—[blank], verso of A *iij.*; —[preface, with heading] | *Aldus Pius Manutius Rom. Iafredo Carolo* | *iuriſconſulto, ac Regij Senatus in Vrbe* | *Mediolano moderatori.* | S. P. D. | , recto of A *iiij.* to recto of [A *v.*];—[life of Horace, with heading] | Q. HORATII FLACCI VITA | PER PETRVM CRINITVM | FLORENTINVM. | , verso of [A *v.*] to recto of [A *vij.*];—[blank], verso of [A *vij.*];—[1 blank leaf], [A *viij.*];—[text in several sections, the first with heading] | Q. HORATII FLACCI CAR- | MINVM LIBER PRIMVS. | , folios 1–155 and recto of 156; —[blank], verso of folio 156;—[half-title, verso blank] | MARII SERVII CEN- | TIMETRVM. | , folio [157];—[text, with heading] | CLARISSIMO VIRO ALBINO | MARIVS SERVIVS. S. | , folios 158–181;—[half-title, verso blank] | NICOLAI PEROTI SIPONTINI | PRAESVLIS LIBELLVS DE | METRIS ODARVM HO | RATIANARVM. | , folio [182];—[text, with heading] | NICOLAVS PEROTVS COELIO | PEROTO FRATRI CA- | RISSIMO. S. | , folios 183–188 and recto of 189;—[blank], verso of folio 189;—[register and colophon, as reproduced; *See* No. 396*b*; verso blank], folio [190];—[1 blank leaf], folio [191];—[blank], recto of folio [192];—[Aldus's device], verso of folio [192].

CONDITION: Size of leaf, 5¹⁵⁄₁₆ × 3⅞ inches. Bound in red crushed levant morocco, gilt over marbled edges; by Hardy.

OTHER COPIES.

Trinity College, Cambridge; Edinburgh University; Devonshire; Lenox; and J. P. Morgan Libraries.

The Moranta-Gomez de La Cortina copy, with ex-libris of the latter.

Copies were also printed on large paper, and at least one on vellum.

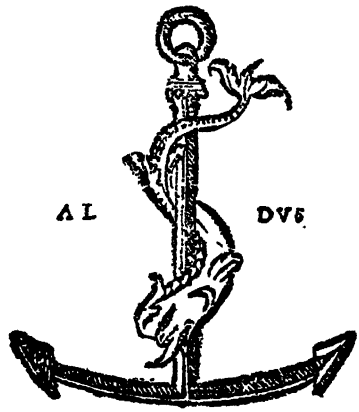
Q. HORATII FLACCI POEMATA OMNIA.

Centimetrum Marij Seruij.

Annotationes Aldi Manutij Romani in Horatium.

Ratio mensium, quibus Odæ eiusdem Poëtæ tenentur eodem Aldo authore.

Nicolai Peroti libellus eiusdem argumenti.



No. 396*a*. Title-page of Horace's Poemata Omnia; 3d Aldine Edition; 1519.

A a b c d e f g h i k l m n o p q r s
t u x y z &. Omnes Quaterniones.

VENETIIS IN AEDIBVS ALDI,
ET ANDREAE SOCERI,
MENSE NOVEMBRI.
M. D. XIX.

No. 396*b*. Register and Colophon of Horace's Poemata Omnia; 3d Aldine Edition; 1519.

This is the Third Aldine Edition, and more correct than those of 1501 and 1509, and has served as a basis for most of the later editions, notwithstanding its omission of the first stanza of the Sixth Ode of the Second Book:

S *eptimi, Gades aditure mecum, et*
C *antabrum indoctum juga ferre noſtra, et*
B *arbaras Syrtes, ubi Maura ſemper*
Aeſtuat unda;

A spurious or counterfeit edition of this work, attributed by Renouard to Gregorio de Gregorius, a printer of Venice, was printed without place or date.

HORATIUS FLACCUS, QUINTUS.

THE WORKS OF QUINTUS HORATIUS FLACCUS. LONDON, *John Murray*, 1849. [397]

Octavo.

COLLATION BY SIGNATURES: 3 leaves, without signature-marks; A, B, C, each 2 leaves; D, 26 leaves; E, F, G, each 2 leaves; H, 17 leaves; I, 10 leaves; J, 2 leaves; K, 20 leaves; L, 12 leaves; A to J, K to U, V, W, X, Y, Z, AA to DD, each 8 leaves; EE, 4 leaves; FF, 8 leaves; total 354 leaves.

COLLATION BY PAGINATION: [title] | THE WORKS | OF | QUINTUS HORATIUS FLACCUS | ILLUSTRATED | CHIEFLY FROM THE REMAINS OF ANCIENT ART. | WITH A LIFE | BY THE REV. HENRY HART MILMAN, | CANON OF ST. PETER'S, | RECTOR OF ST. MARGARET'S, WESTMINSTER | LONDON: | JOHN MURRAY | MDCCCXLIX. |, p. [i.]; — [imprint], p. [ii.]; — [dedication, contents, and list of illustrations to the life of Horace], pp. [iii.]–[vi.]; — [text, with head-lines] | LIFE OF HORACE. |, pp. [1]–87; — [centre-ornament], p. [88]; — | FASTI HORATIANI. |, pp. [89]–96; — | DE VILLA HORATII. |, pp. [97]–110; — | PERSONÆ HORATIANÆ. |, pp. [111]–194.

| QUINTI HORATII FLACCI | OPERA. | LONDINI: | J. MURRAY. | MDCCCXLIX. |, p. [195]; — [imprint], p. [196]; — [contents], p. [197]; — | FOR THE LIST OF ILLUSTRATIONS, SEE END OF THE VOLUME. |, p. [198]; — [text of the Odes, Carmen Seculare, and Epodon Liber in several books, the first with heading] | Q. HORATII FLACCI | CARMINUM | LIBER PRIMUS. |, pp. 1–275; — [centre-ornament], p. 276; — [text of the Satires in 2 books, the first with heading] | Q. HORATII FLACCI | SATIRARUM | LIBER PRIMUS. |, pp. 277–378; — [text of the Epistles in 2 books, the first with heading] | Q. HORATII FLACCI | EPISTOLARUM | LIBER PRIMUS. |, pp. 379–461; — [centre-ornament], p. 462; — [text of *De Arte Poetica*, with heading] | Q. HORATII FLACCI | DE ARTE POETICA | LIBER. |, pp. 463–490; — [list of illustrations], pp. i.–xiv.

PLATES: 8 quasi-illuminated title-pages; also nearly 325 illustrations in the text, as called for in the lists of illustrations.

CONDITION: Size of leaf, 8½ × 5¾ inches. Bound in green crushed levant morocco, leather hinges, gilt edges; by Matthews.

The illustrations, chiefly drawn from the remains of ancient mythology, history, art, manners, and topography, add greatly to the pleasure with which Horace is here read.

HORNE, RICHARD HENRY *or* HENGIST. (*b.* 1803, *d.* 1884.)

A NEW SPIRIT OF THE AGE. LONDON, *Smith, Elder and Co.*, 1844. [398]
2 vols., royal duodecimo, viz.:

VOL. 1.

COLLATION BY SIGNATURES: A, 6 leaves; B to O, each 12 leaves; P, 10 leaves; total 172 numbered leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; — [blank], p. [ii.]; — [title] | A NEW | SPIRIT OF THE AGE. | EDITED BY R. H. HORNE, | [3 lines] | VOL. I. | LONDON: | SMITH, ELDER AND CO., 65, CORNHILL. | 1844. |, p. [iii.]; — [imprint], p. [iv.]; — [preface, erratum, contents, and list of portraits], pp. [v.]–[xii.]; — [text in several sections, each with half-title], pp. [1]–332.

PLATES: 4 portraits, as called for in the list of portraits.

EXTRA-ILLUSTRATED.

Inserted in this volume are 46 portraits and 5 miscellaneous plates; also 4 autograph letters, of John Howard, Lord Shaftesbury, Charles Dickens, and Sir Robert Peel, and 2 playbills.

VOL 2.

COLLATION BY SIGNATURES: A, 3 leaves; B to N, each 12 leaves; O, 11 leaves; total 158 leaves. Leaf A was probably imposed as [O 12].

COLLATION BY PAGINATION: [half-title], recto of [A]; — [blank], verso of [A]; — [title, same as in Vol. 1, except volume-number], recto of [A 2]; — [imprint], verso of [A 2]; — [contents], recto of A 3; — [blank], verso of A 3; — [text in several sections, each with half-title], pp. [1]–310; — [publishers' announcement], p. [311]; — [blank], p. [312].

PLATES: 4 portraits, as called for in the list of portraits in Vol. 1.

EXTRA-ILLUSTRATED.

Inserted in this volume are 37 portraits and 3 plates, two of which are folded.

CONDITION: Size of leaf, 7⅞ × 4¾ inches. Bound in brown crushed levant morocco, gilt tops, other edges uncut; by Rivière. Bound in between pp. 310 and [311] of Vol. 2 are 12 numbered leaves, a catalogue of the publishers' books, dated "*October*, 1843."

This work, which was partly written and edited by Horne, contains biographical sketches and portraits of the prominent literary people of his day. It is illustrated with engravings on steel from new and original portraits of Dickens, Tennyson, Carlyle, Wordsworth, Talfourd, Browning, Southwood Smith, and Harriet Martineau. The copy here described has been made specially interesting by the insertion as extra-illustrations of a large number of portraits of eminent English writers and other celebrities.

In the preparation of this work Horne was assisted to a very considerable extent by Elizabeth Barrett Browning and also by Robert Bell. A sketch of Horne's life will be found in Nicoll and Wise's *Literary Anecdotes of the Nineteenth Century* (1: 237–248). In the second volume of that work (pp. 105–119) is given an account of Mrs. Browning's and Horne's collaboration in the essay on Carlyle to be found on pp. 253–280 of Vol. 2.

HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS. *Manuscript of the fourteenth century, on vellum.* [399]

Small quarto.

COLLATION BY SIGNATURES: 172 unnumbered leaves, without signature-marks (the first four and last four blank). The gatherings appear to be in eights (with four exceptions), as shown by the catchwords on the last verso of each. These catchwords or portions of catchwords are near the bottoms of the versos of 12 leaves, viz.: 8, 16, 24, 47, 51, 75, 99, 107, 122, 130, 146, and 162.

COLLATION BY PAGINATION: [4 blank leaves, the last two ruled]; —[blank], recto of folio [3]; —[title] | Sequuntur hore beatiſſime ṽ- | ginis marie. Que p̄ ſalutatō̃ | nem angelicam omnes inci | piuntur. Et p̄imo ad matu | tinas. Aue maria. | [the foregoing in red, the following in black] | Ave maria gratia ple | na dominus tecum. | benedicta tu in mulieribz et | benedictus fructus uentris | tui ihûs. Amen. |, verso of folio [3]; —[text, beginning] | DOmine labia | mea apies | Et os meum | annunciabit | laudem tuam. |, recto of folio [4] to verso of folio [166]; —[4 blank leaves, the first two ruled].

MINIATURES: 22 illuminated full-page miniatures, each surrounded by a floriated border of rich design, drawn in delicate lines with ivy-leaf finials, brilliantly heightened with gold, as follows:

[1] The Betrayal of Christ; recto of folio [4]. This is a beautiful composition of eight figures. Judas gives the traitor's kiss to his Saviour, who reaches out his arm to heal the ear of Malchus, which Peter has just cut off.

[2] The Scourging of Christ; recto of folio [20]. Christ, bound to a pillar, receives the blows of two castigators.

[3] Christ before Pilate; recto of folio [24]. Pilate, on the high seat, judges the Saviour, who is brought before him by two soldiers.

[4] Christ Bearing His Cross; verso of folio [29]. Christ, urged on by two men with cudgels, drags the Cross, which his mother helps him to support.

[5] The Descent from the Cross (as reproduced; *See* No. 399); recto of folio [41].

[6] The Entombment; recto of folio [46]. Joseph of Arimathea and Nicodemus place the Saviour in a tomb; the three Marys stand by with caskets of spices in their hands.

[7] The Baptism of Christ; recto of folio [52]. An angel stands by holding the Saviour's raiment. In the heavens above is seen the Eternal Father, from whom issues the legend, "Hic eſt Filius meus dilectus," etc.

[8] The Transfiguration; verso of folio [57]. Moses and Elias appear to the Saviour, who, attired in a white robe, holds a sceptre in his right hand and a globe in his left; behind him stand three Apostles.

[9] The Descent of the Holy Spirit; recto of folio [60]. The Blessed Virgin, surrounded by the Apostles, receives the Holy Spirit.

[10] St. Peter, standing in a pulpit, addressing a congregation of twelve men and women, on whom fall rays from heaven; verso of folio [62].

[11] St. Peter and St. John ministering to a congregation of men and women: St. Peter appears to be administering the rite of confirmation, while St. John (without the eagle) holds in his hand a chalice from which three serpents are emerging; recto of folio [65].

[12] Simon Magus offering money to St. Peter to bestow on him the gift of working miracles; verso of folio [67].

[13] Death of Ananias and Sapphira, who have offered to St. Peter a portion only of their possessions; recto of folio [71].

[14] The Holy Trinity; recto of folio [75]. The Three Persons are seated on



No. 399. Facsimile of Miniature No. [5], The Descent from the Cross.

one large throne. The centre figure holds in his hand a globe, the right-hand figure carries the cross and crown of thorns, and that on the left, the Holy Dove.

[15] St. Michael Destroying the Dragon; recto of folio [115]. St. Michael, with uplifted sword, destroys the Dragon, which he tramples under his feet.

[16] St. John the Baptist in the desert receiving Christ under the symbol of a lamb with a nimbus round its head; verso of folio [117].

[17] St. Peter; recto of folio [120]. A majestic figure; he carries the keys in his right hand, and bears a cross in his left.

[18] St. Stephen, bearing the palm of martyrdom; recto of folio [124].

[19] St. Martin, on horseback, dividing his cloak with the beggar; verso of folio [127].

[20] St. Mary Magdalen, holding a book in one hand, and in the other the box of spikenard; verso of folio [130].

[21] St. Catharine, holding the sword and wheel; recto of folio [132].

[22] St. Guillermus; recto of folio [166]. The saint stands in the act of bestowing his blessing on a man who kneels before him at a prie-dieu. This is most probably the person for whom this beautiful volume was executed, and who addresses the saint, in a prayer beneath the miniature, as "paſtoꝛ bone, pie pater et patrone."

Besides the miniatures, 10 other pages are richly illuminated with half-borders and large floriated letters, viz.: the rectos of folios 14, 94, 102, 105, 110, 121, and 155; and the versos of 85, 90, and 98. With beautifully illuminated capitals and final hyphens throughout the book.

All the pages are ruled and contain 15 lines to the full page, the text measuring 3¾ × 2⅝₁₆ inches.

CONDITION: Size of leaf, 7⅝ × 5⅛ inches. Bound in olive brown morocco, inlaid with a border of green morocco on each side, and richly tooled in gold after an ancient pattern designed for Diane de Poictiers; by Thibaron, gilded by Michel; with silver clasps; in leather lined cloth flaps, in a brown straight-grained morocco solander case, lettered: | HORÆ | BEATÆ MARIÆ | VIRGINIS | M. S. | SAC XIV |.

"The preservation of this precious manuscript is as perfect as the day it was finished. It may be ascribed with considerable certainty to the year 1370, and to find a book in such perfect condition after the lapse of five hundred years is indeed a marvel.

"The late possessor believed that the figure of Joseph of Arimathea in the fifth miniature, was a portrait of Charles V. of France, and that the youth who is drawing the nails from the feet of the Saviour, represents the Duke of Bourbon, Louis II., brother-in-law to Charles V., and was therefore of opinion that the MS. was executed for the King." — *From printed catalogue entry laid into the volume.*

HOURS, BOOKS OF.

HEURES DE LA ROSE. HORÆ BEATÆ MARIÆ VIRGINIS CUM CALENDARIO. *Manuscript, of about 1400, on vellum.* [400]

Large octavo.

COLLATION BY SIGNATURES: 248 unnumbered leaves (the last four leaves blank and ruled), without signature-marks, but having catchwords written perpendicularly at the lower inner margins of the versos of folios [218], [226], [234], and [242].

COLLATION BY PAGINATION: [calendar], rectos and versos of folios [1]–[12]; —[blank], folio [13];—[text, beginning]

| IN p̄incipio | erat uerbum. | Et uerbū erat | apud deū. . . . | , recto of folio [14] to recto of folio [236]; —[text beginning with instructions for a penitent, with heading] | La confeſſion ; | , recto of folio [236] to verso of folio [244]; —[4 blank (ruled) leaves]. Folio [20] is blank.

MINIATURES: 22 illuminated full-page miniatures, nearly all with elaborate floriated borders containing humorous figures of men, animals, and grotesque figures, as follows:

[1] St. John Writing the Apocalypse; recto of folio [14]. An angel is blowing the inspiration into St. John's ear; in the lower part, Christ is raising the dead.

[2] The Annunciation in the center, with an elaborate border, containing the Presentation of the Virgin in the Temple, her betrothal to St. Joseph, and other scenes from her life, containing nine figures nearly two inches in height (as reproduced; *See* No. 400); recto of folio [21].

[3] The Visitation; recto of folio [32].

[4] The Nativity; recto of folio [45].

[5] The Angel Appearing to the Shepherds; recto of folio [51].

[6] The Adoration of the Wise Men; recto of folio [56].

[7] The Presentation in the Temple; recto of folio [61].

[8] The Flight into Egypt; recto of folio [65].

[9] The Coronation of the Virgin; recto of folio [73].

[10] The Last Judgment; recto of folio [97].

[11] The Office of the Dead, the last blessing of the bier; recto of folio [117].

[12] The Italian Trinity, in which the Dove has been omitted by the illuminator; recto of folio [161].

[13] The Raising of Lazarus; recto of folio [165].

[14] The Descent of the Holy Spirit; recto of folio [169].

[15] The Coronation of the Virgin; recto of folio [175]. Two angels hold a crown above the head of the Virgin, who is seated upon a throne, surrounded by worshippers.

[16] Miniature in two compartments: the upper representing the adoration of the Host; in the lower portion, scenes representing the legend of the consecrated wafer sold to the Jews; recto of folio [179].

[17] The Crucifixion; recto of folio [183].

[18] Miniature in two compartments: the upper representing the Lord appearing unto Adam and Eve in the Garden; the lower, the Temptation in the Garden of Eden; recto of folio [191].

[19] The Breaking of the Wheel by Angels, taken from the legend of St. Catharine; recto of folio [195].

[20] The Trinity; represented by the Father, the Living Host in the chalice, and the Dove; recto of folio [203].

[21] The Descent from the Cross; with an elaborate border, representing different scenes in the last days of Christ on earth; recto of folio [213].

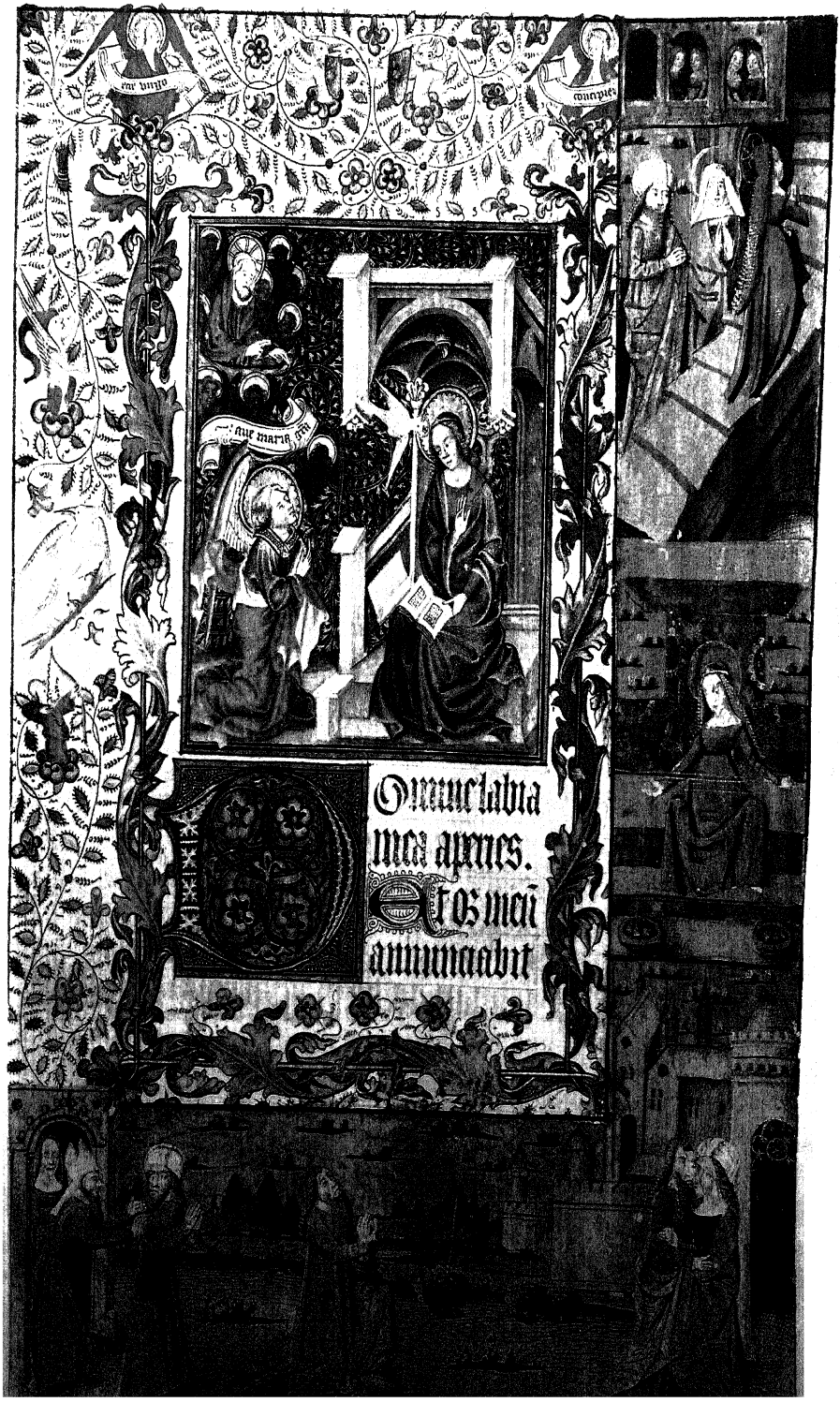
[22] The Madonna and Child; recto of folio [222].

The calendar is in gold and colors, with ornamental heading for each month, and many capitals beautifully illuminated; floriated and historiated borders on outer margins of some leaves, and many capital letters and final hyphens elaborately executed in gold and colors; the rubrics in red.

All the pages are ruled and contain 15 lines to the full page, the text measuring 5¼ × 2⅛ inches.

CONDITION: Size of leaf, 10¾ × 7¹⁄₁₆ inches. Bound in red velvet, gilt gauffered edges, with end papers of blue watered silk somewhat worm-eaten at the lower edges.

"This superb MS. (which we will call the *Heures de la Rose*, as that flower appears frequently as a sort of cognizance, both in the old and the newer portion of the book), although the use is not indicated, belongs to the *consuetudo* of Southern France. Fifteen miniatures are the work of the original illuminator; the other seven were painted


Omnes tabula
mea aperies.
Et os meū
annunciabit

about the beginning of the sixteenth century, when the last forty-four leaves were added to the text. The original pictures and their borders are exquisitely fine, and remind one of the work done for the Duc de Berry about 1390–1400. The newer work (which appears on two leaves of the older text as well as on the added leaves) is painted on a larger scale, and full of bold colouring and design, but it is coarser and less brilliant than the old work, and markedly inferior in taste. The first page of the additional matter contains the escutcheon of the owner: *or*, a chestnut tree *sinople* fruited *or;* on a chief *azure*, a rose *gules* between two leaves *or*. The *rose* evidently came to him from the original owner, as it is frequently painted in all the miniatures and borders, both alone and as a badge on dresses. The instructions for a penitent which occupy the last seventeen pages of the MS. are in the old *langue d'oc* of Toulouse, closely resembling but differentiated from the Limosin or Valentian language of Northern Spain." — QUARITCH, *General Catalogue*, Vol. 6 (1887), p. 3467, No. 35711.

HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS. HEURES DE BERLAYMONT. *Manuscript of the fifteenth century, on vellum.* [401]

Octavo.

COLLATION BY SIGNATURES: [1] to [16], each 8 leaves (the first two and the last two blank); total 128 leaves. There are traces of signature-marks at the bottoms of many of the leaves, and also of catchwords on the versos of a number of the last leaves of each gathering. The former were in two series, the first a to h? in the outer edge, the second a to e in the centre of the leaf. There is also a series of signature-marks, perhaps by the binder (1 to 16), at the left hand of the first recto of each gathering.

COLLATION BY PAGINATION: [2 unnumbered blank leaves]; — [calendar, in Latin], recto of folio 1 to verso of folio 12; — [coats of arms], recto and verso of folio 13; — [text, in Latin], recto of folio 14 to verso of folio 122; — [text, in French], verso of folio 122 to recto of folio 124; — [blank], verso of folio [124]; — [2 blank leaves], folios [125]–[126].

MINIATURES: 19 exceedingly artistic miniatures, as follows:

[1] Coat of arms, surrounded by an elaborate border of fruits and grotesque heads, on a blue background; recto of folio 13.

[2] Coat of arms, with crest, on a green background; verso of folio 13.

[3] St. John Writing His Gospel; recto of folio 14. He is seated upon a "rocky isle in Patmos," the eagle is perched upon a boulder before him, while a landscape of exquisite delicacy, through which a river is flowing, occupies the distance

[4] The Madonna and Child; verso of folio 15. They are seated in a window, and a painter, St. Luke, has their portrait, upon which he is working, on an easel before him. Through the window, back of the Madonna, are seen glimpses of blue sky and green foliage.

[5] St. Matthew Writing His Gospel; recto of folio 17. He is seated before a desk in a monastic cell; an angel is standing behind him bearing a scroll upon which are the words | Sanct' matheus |.

[6] St. Mark Writing His Gospel; verso of folio 18. Like St. Matthew, he is seated before a desk, with his symbol, the lion, lying on the floor beside him.

Through the open doorway are visible the distant spires of a town.

[7] The Madonna and Child; recto of folio 20. The Virgin is seated upon a beautiful throne of Byzantine design, and kneeling on either side are graceful figures of angels, playing upon musical instruments. A city appears in the distance, outlined against a delicate blue sky.

[8] The Crucifixion (as reproduced; *See* No. 401); recto of folio 24. The mother of Jesus, St. John, and two female figures in attitudes of adoration occupy the left of the picture, while to the right of the cross four Roman soldiers are watching the agony of the Saviour. The grouping of the figures is excellent, and the picture as a whole is instinct with emotion and interest.

[9] The Annunciation; recto of folio 28. An interesting architectural interior, of Byzantine design, very soft in tone, in which the blue robe of the Virgin, the green shade of the lamp, and the wings of the angel, together with a dull red cushion, afford the only strong bits of color.

[10] The Visitation; recto of folio 35. The two figures, in the conventional attitude, occupy the foreground of an elaborately conceived landscape; in the distance is seen the borders of a town, through which a river is flowing. This stream, which appears in nearly all the miniatures, may be the Seine, and the imposing building which rises upon its bank, the Old Louvre.

[11] The Angels Appearing to the Shepherds; recto of folio 44. The angelic host are faintly visible in the dark blue of the midnight sky, and the lusty shepherds, upon the ground below, are listening to their song in attitudes of devotion. On the farther side of a narrow stream is a curious representation of a small house on wheels, and on a distant hilltop tiny figures raise their arms and faces to heaven.

[12] The Nativity; recto of folio 47. In a tiny building with thatched roof and wattled side, Mary adores the Infant, who rests on the ground before her; the cattle are watching from an adjoining stall, St. Joseph stands in the doorway, and two figures gaze upon the scene from the outside.

[13] The Adoration of the Wise Men; recto of folio 50. A beautiful composition, in which the faces of the eight figures represented are finely executed and full of expression; that of the Virgin is full of sweetness and tender pride, while St. Joseph and the king who is kneeling before the Infant are fine examples of dignified old age; the costumes are carefully wrought out, and two of them are sumptuous in the extreme.

[14] The Presentation in the Temple; recto of folio 53. Twelve figures, most successfully grouped, like those of the preceding miniature are notable for the expressiveness of the faces.

[15] The Flight into Egypt; recto of folio 56. A curious combination of varying tones of green, relieved by the intense blue of the sky and the robe of the Virgin. An elaborate and daintily drawn landscape, similar in its general features to several which have preceded it, stretches away behind the travelers.

[16] The Coronation of the Virgin; recto of folio 61. An exquisite golden throne, of beautiful design, upon which are seated Jesus and Mary, the former with his left hand resting upon a globe surmounted by a cross, while the right hand is raised in blessing. The Virgin is in an attitude of devotion. In the dark blue of the upper background are faintly discernible the faces of angels. This is one of the most beautiful of this remarkably fine series of miniatures.

[17] The Penitence of David; recto of folio 65. The king is kneeling, in a hilly place, with his face and hands upraised toward the sky, with an expression of earnest devotion. The Deity, surrounded by angels, appears in the clouds, in a sky of the deep cerulean tint for which this painter displays such fondness. David's harp rests against a rock near him, and the daintiness of the distant landscape, with its familiar features, deserves the greatest praise.

[18] The Virgin and Child Enthroned; recto of folio 79. A high-backed throne in an elaborate and beautiful design of red



No. 401. Facsimile of Miniature No. [8], The Crucifixion.

and gold, upon which the Virgin is seated. On either side are kneeling angels, singing and playing upon musical instruments.

[19] The Raising of Lazarus; recto of folio 84. The pallid figure rising from the tomb presents a striking contrast to the group of robust people on the left. An air of awe and expectancy pervades the little assembly of six figures, and Mary kneels at the Master's side, with adoration expressed in both face and attitude.

The rectos and versos of folios [1]–[117] have rich floriated borders on all four sides of the page, and there are many illuminated capital letters.

All the pages are ruled and contain 18 lines to the full page, the text measuring 4 × 2 11/16 inches.

CONDITION: Size of leaf, 8 1/8 × 5 11/16 inches. Bound in crimson silk velvet; in dark blue morocco case. There are manuscript notes in old French on the recto of the first blank leaf, recto and verso of folio 10, verso of folio 12, outer margin of recto of folio [124], verso of folio [125], and recto of folio [126]. The folios have been numbered in ink with a pen. Verso of folio [27] is blank except for the border, and folios [118]–[124] have no floriated borders.

HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS. *Manuscript of the second half of the fifteenth century, on vellum.* [402]

Small octavo.

COLLATION BY SIGNATURES: 201 unnumbered leaves, without signature-marks, arranged as indicated by the catchwords on the last leaves of most of the gatherings, as follows: 40 leaves, in eights; 4 leaves; 4 + 3 leaves; 8 leaves; 4 + 2 leaves; 48 leaves, in eights; 4 leaves; 72 leaves, in eights; 4 leaves; 8 leaves.

COLLATION BY PAGINATION: [calendar, in French], recto of folio [1] to verso of folio [12]; —[blank], recto of folio [13]; —[full page-miniature], verso of folio [13]; —[text, in Latin, in several parts, with notes in French], recto of folio [14] to verso of folio [201].

MINIATURES: 15 large miniatures, beautifully executed, with elaborate borders, as follows:

[1] God the Father, seated on a throne, blessing the world; the symbols and names of the four evangelists in the four corners; verso of folio [13].

[2] The Descent from the Cross; verso of folio [22].

[3] The Annunciation; recto of folio [37].

[4] The Visitation; recto of folio [62].

[5] The Betrayal of Christ; verso of folio [74].

[6] The Descent of the Holy Spirit; recto of folio [76].

[7] The Nativity; verso of folio [77].

[8] The Angel Appearing to the Shepherds; verso of folio [83].

[9] The Adoration of the Wise Men; recto of folio [88].

[10] The Flight into Egypt; verso of folio [92].

[11] The Death of the Virgin; recto of folio [97].

[12] The Assumption of the Virgin (as reproduced; *See* No. 402); recto of folio [101].

[13] David Slaying Goliath; recto of folio [110].

[14] Job and His Three Friends; verso of folio [129].

[15] The Italian Trinity, with the symbols and names of the four evangelists in the corners; recto of folio [170].

With broad bands of beautiful illumination, in colors and gold, at the outer edge of the text on many of the pages; many of the capitals and ends of blank lines illuminated, the rubrics and several long notes in red.

All the pages are ruled and contain 14 lines to the full page, the text measuring 3 1/16 × 2 1/16 inches. The text is apparently the work of two distinct hands.

CONDITION: Size of leaf, 6 7/16 × 4 5/16 inches. Bound in brown crushed levant morocco, gilt paneled sides with elaborate gilt ornaments, with the initials of Claude d'Urfé and Jeanne de Balzac (two C's and an I interlaced) in the centre of each side; with doublure of white vellum, with inscription, in front: | LIVRE | D'HEURES | DE | PIERRE DE BALZAC |; at end: | PIERRE DE BALZAC SGR D'ENTRAGUES | EPOUSA | ANNE MALET DE GRAVILLE | EN 1505 |; by Thibaron-Echaubard, gilded by Wampflug; in a brown straight-grained morocco solander case, lettered: | LIVRE | D'HEURES | DE | PIERRE | DE BALZAC |.

This charming manuscript, of a quite exceptional beauty, and written in demi-Gothic characters with great perfection, was executed in France in the second half of the fifteenth century for Anne de Graville, afterward wife of Pierre de Balzac. It begins with a French calendar written in red and blue, and is decorated with fifteen miniatures of the size of the pages as well as with a very large number of beautiful initial letters and of final hyphens painted in gold and colors. Most of the margins are decorated in arabesques of flowers, fruits, and birds, interspersed with shepherdesses with sheep, shepherds playing, painted in gray, and fantastic figures painted in reddish brown. Only the pages containing the miniatures are completely framed. The large miniatures are fine specimens of the French art of the fifteenth century.

These Hours are of unusual interest, because of a certain number of French prayers, among which are the prayer of St. Bernard and the prayer which St. Benoit made in 1337. This precious manuscript is not only remarkable for its beauty and its fine condition, but is also noteworthy in having belonged to two celebrated families. It first belonged to Pierre de Balzac, whose arms appear in the history of the second miniature. He was married in 1505 to his cousin Anne de Graville, daughter of the celebrated admiral of King Louis XI., whose arms are seen upon a shield carried by a soldier at the base of the fourth miniature. It was then owned by Jeanne de Balzac, daughter of Pierre, who married Claude d'Urfé, who inherited the rich library of his mother of more than two hundred manuscripts which formed the foundation of the library of the Château de la Bastie, a part of which in the dispersion of 1770 was bought by the Duke de la Vallière.

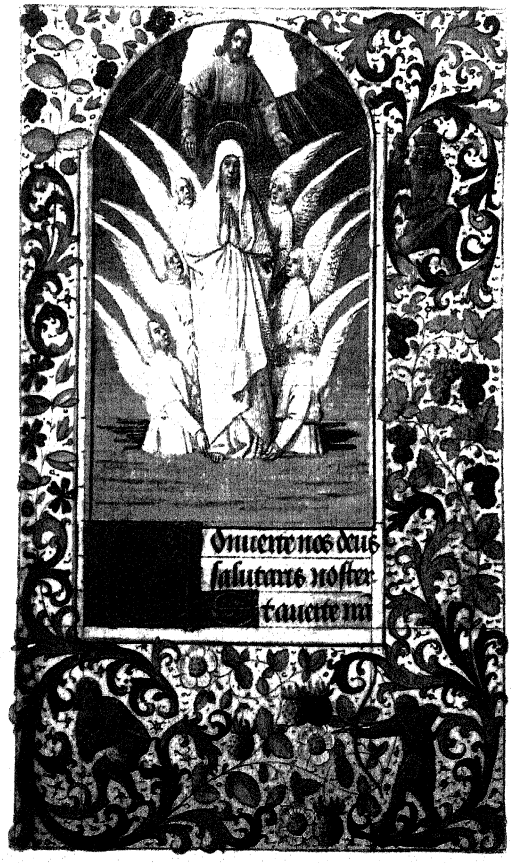
HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS, CUM CALENDARIO. *Manuscript of the second half of the fifteenth century, on vellum.* [403]

Large octavo.

COLLATION BY SIGNATURES: 193 unnumbered leaves, without signature-marks (the first two and last two blank), but with catchwords on the versos of folios [31], [55], [63], [71], [79], [87], [113], [121], [129], [137], [145], [153], [161], and [169].

COLLATION BY PAGINATION: [2 blank leaves], folios [1]–[2];—[calendar, in French], recto of folio [3] to verso of folio [14];—[blank, except the ruling and



No. 402. Facsimile of Miniature No. [12], The Assumption of the Virgin.

illuminated borders], folio [15]; —[text, beginning] | Secundum iohēm | IN p̄incipio erat uer- | bum et uerbum erat |, recto of folio [16] to verso of folio [179]; —[text, beginning] | Dulce dame de | miſericoꝛde mere | . . . |, recto of folio [180] to verso of folio [185]; —[text, beginning] | Doulz dieux pere ſaincte | trinitey et vng dieu | tres doulz dieu ie uos |, recto of folio [186] to recto of folio [190]; —[blank, except for ruling and the illuminated borders], verso of folio [190] to verso of folio [191]; —[2 blank leaves], folios [192]-[193].

MINIATURES: 18 full-page miniatures, as follows:

[1] St. John Writing His Gospel; recto of folio [16.] He is seated in a landscape, which is no doubt intended to represent the Isle of Patmos, writing on a long scroll; the landscape, buildings, etc., present a rich harmony of color.

[2] St. Luke Writing His Gospel; recto of folio [18]. He is seated in a chamber open to the air, holding up his pen to catch the rays of inspiration which fall upon him from heaven.

[3] St. Matthew Writing His Gospel; recto of folio [20]. He is seen forming his pen to complete the page of his Gospel, which an angel holds open before him.

[4] St. Mark Writing His Gospel; recto of folio [22]. He is seated in a vaulted chamber, writing at a desk; in front of him is his emblem, the lion.

[5] The Annunciation; recto of folio [24]. The Holy Virgin, kneeling at a prie-dieu, receives the salutation of the Angel. The architecture of the church in which the scene is represented is in rich florid Gothic style.

[6] The Visitation; recto of folio [49]. Behind the figures of the two holy women is an elaborate and beautiful landscape, through which winds a silvery stream. The effect of the sky and buildings in the distance is heightened with silver and gold.

[7] The Nativity; recto of folio [62]. St. Joseph, the Holy Virgin, and another female figure kneel within a wattled enclosure, with only a roof supported on poles over their heads. Three angels descend from heaven with swaddling-clothes. Between the top of the wattles and the sky a minute landscape is most skillfully introduced.

[8] The Angels Appearing to the Shepherds (as reproduced; *See* No. 403); verso of folio [67]. In this beautiful little picture two angels appear in the sky bearing legends of Christ's birth, which the shepherds receive with joy and gladness. The landscape and town are most charmingly depicted.

[9] The Adoration of the Wise Men; recto of folio [73]. A fine composition of six figures.

[10] The Presentation in the Temple; verso of folio [77].

[11] The Flight into Egypt; recto of folio [83]. In the background is a landscape with a castle, its walls washed by a lake. Very brilliant in color.

[12] The Coronation of the Virgin; verso of folio [90]. The Eternal Father, wearing a papal tiara, is on the left, the Saviour on the right, drops of blood appearing from under the crown on his brow; the Holy Dove hovers between the two, above the Virgin's head.

[13] The Crucifixion; recto of folio [96]. The Virgin and St. John stand on either side of the crucified Saviour. In the background are seen the towers of Jerusalem, the sky being richly painted in silver and blue.

[14] The Descent of the Holy Spirit; verso of folio [101]. The Holy Virgin is placed on a throne above the twelve Apostles, who are seated around her on a bench. The surrounding architectural ornament is of fine Gothic character.

[15] The Penitence of David; recto of folio [106]. The royal penitent kneels in the midst of a landscape, in the background of which appear the towers of Jerusalem, and beyond, the Sea of Galilee, with small vessels upon it; in the heavens the Almighty appears, to shed his grace in golden rays on the penitent.

[16] The Raising of Lazarus; verso of folio [124]. A composition of seven figures. Behind the Saviour stand the sisters of Beth-

any, and on the opposite side of the grave three wondering spectators.

[17] This is a miniature of the greatest interest. It represents the Virgin Mother seated beneath a canopy in the middle of a room which is hung with a rich crimson fabric embroidered with gold; the canopy is hung with green drapery. The room is furnished with a small table covered with white linen, on which are seen an open book and two cups. In the lap of the Virgin Mother stands the Infant Christ, with arms extended toward a lady who, clad in a blue robe and a white head-dress of the Burgundian fashion, kneels before the Holy Mother and Son. She is evidently imploring the blessing of an heir, the story being further told by an empty cradle which stands ready in the foreground of the picture. At the other corner is a red velvet cushion, on which sits a little dog; recto of folio [180].

[18] The Resurrection; recto of folio [186]. The Saviour, seated on a rainbow, his feet resting on a globe, appears to judge the world. Below, the dead are seen rising from their graves at the call of the last trumpets, which are being sounded by the four angels.

All the pages are ruled and contain 15 lines to the full page, the text measuring 4 × 2¾ inches. The illuminated borders of the calendar contain in the centre of each recto border a scene showing the proper occupation for that month, and on the verso, the proper sign of the zodiac.

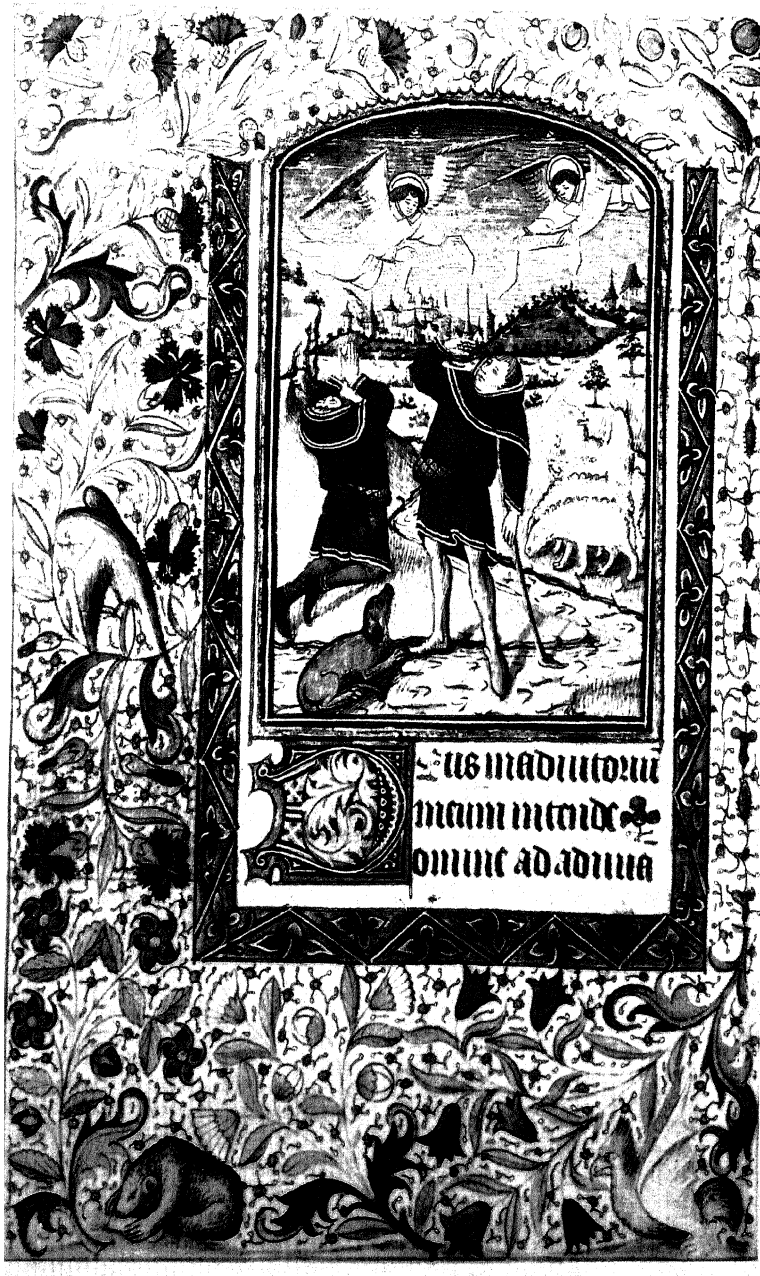
CONDITION: Size of leaf, 9$\frac{1}{16}$ × 6$\frac{7}{16}$ inches. Bound in dark blue morocco, with silver clasps, the sides divided by a large cross, richly tooled; in the four compartments which form the corners are tooled, "à mille points," four grotesque Gothic animals. The "mille points" work is a perfect masterpiece of gold and silver tooling, and was the chef-d'œuvre of M. Debèse, the instructor of Trautz-Bauzonnet. In a blue crushed levant morocco case, lined with chamois leather.

A splendid manuscript on vellum, executed in the second half of the fifteenth century, and attributed, as far as concerns the miniatures, to an artist of the Burgundian School who may well have been a pupil of Roger Vanderweyden during his residence at Beaume. It consists of 193 leaves (including blank leaves) of vellum, and is decorated with 18 large and beautiful miniatures, and foliated and historiated borders on each page, also numerous capital letters, and blank endings of lines illuminated in red, blue, and gold.

"In the border of the fifth leaf of the Calendar (verso) is the coat of arms of the family of Neufchatel, and in the border of the Miniature of the Adoration of the Magi is found the shield of the family of Beaume. Researches into the history of these families have led to the conclusion that this beautiful volume was executed for Anne de Neufchatel, only daughter of Ferdinand de Neufchatel and Claude de Vergy, and that it is she who is represented kneeling in the 17th Miniature.

"On three blank leaves [inserted] at the beginning of the volume are transcribed, in a neat, legible hand, the ancient manuscript notes which occur on the borders of the Calendar, and which prove to be valuable genealogical memoranda relative to the families of Rye and Longwy.

"Jeanne de Neufchatel was married to Christopher de Longwy, and had three daughters by him, who were married to the three sons of Simon de Rye and Jeanne de la Beaume, sister to Cardinal Peter de la Beaume."



No. 403. Facsimile of Miniature No. [8], The Angels Appearing to the Shepherds.

"The late proprietor of this precious volume took the greatest pains to trace its original history, and succeeded perfectly in doing so." — *Extract from printed description laid in this volume.*

HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS. *Manuscript of the latter part of the fifteenth century (1460–1490), on vellum.* [404]

Small quarto.

COLLATION BY SIGNATURES: 202 unnumbered leaves, without signature-marks, arranged, as indicated by the catchwords on the last leaves of several of the gatherings, as follows: 6 leaves (the first two blank and ruled); 32 leaves, in eights; 18 leaves, in nines; 8 leaves; 10 leaves; 16 leaves, in eights; 10 leaves; 96 leaves, in eights; 6 leaves (the last two blank and ruled).

COLLATION BY PAGINATION: [2 leaves, blank and ruled], folios [1]–[2];—[calendar, in French], recto of folio [3] to verso of folio [14];—[text, including the Hours of the Virgin, the Office of the Cross, the Seven Penitential Psalms, the Litany, and the Office of the Dead, in Latin; followed by the Fifteen Joys of Our Lady and the Seven Requests to Our Lord, in French], recto of folio [15] to recto of folio [200];—[blank], verso of folio [200];—[2 leaves, blank and ruled], folios [201]–[202].

MINIATURES: 15 large miniatures beautifully executed, with elaborate borders, and 2 small ones, as follows:

[1] St. John Writing His Gospel; recto of folio [15]. Richly costumed, he is seated in a meadow covered with flowers, writing on a long scroll resting on his knees; behind him is seen a river flowing between hills on which are houses and castles.

[2] Small miniature, in the centre of an initial O; verso of folio [21]. The Virgin, seated, is holding the Infant Jesus on her knee; on each side is an angel singing hymns of praise.

[3] Small miniature, also in a letter O; recto of folio [26]. The Virgin, holding the dead Christ upon her knees, is praying at the foot of the Cross.

[4] The Annunciation; recto of folio [31]. Mary and the Angel are both kneeling, while the Father is seen looking down from above and the Dove hovers in the rays of light that emanate from his countenance. On the floor stands a vase of lilies, the Fleur de Marie.

[5] The Visitation; recto of folio [45]. With the Abbey of St. Germain-des-Près in the distance, and behind, the buildings attached to the abbey.

[6] The Nativity; recto of folio [59]. A stable with an ox and an ass, the Child lying on the straw between Mary and Joseph, who are both kneeling.

[7] The Angel Appearing to the Shepherds; recto of folio [67]. This miniature has a very curious distant view of the Old Louvre.

[8] The Adoration of the Wise Men; recto of folio [73].

[9] The Presentation in the Temple; verso of folio [78].

[10] The Flight into Egypt; recto of folio [84]. A nocturnal scene, in which the Virgin, holding the Child, is seated on an ass, while Joseph walks with his staff beside it. Two idols are represented as falling from their pedestals.

[11] The Coronation of the Virgin; recto of folio [93]. Christ is blessing the kneeling Virgin, while an angel is flying down to place a crown upon her head.

[12] The Penitence of David; recto of

folio [101]. King David, kneeling in a meadow, is praying, with his harp and crown beside him. In the distance flows the Seine, and beyond it stands the Old Louvre.

[13] The Crucifixion; verso of folio [121]. At the left stand the two Marys; at the right the Roman soldiers, wearing armour of the fifteenth century. In the distance is seen the Old Louvre.

[14] The Descent of the Holy Spirit; recto of folio [126].

[15] The Office of the Dead (as reproduced; *See* No. 404); verso of folio [130]. The Benedictine monks of the congregation of St. Maur are giving absolution in the cemetery of the Charnier des Innocents; in the foreground a sexton is digging a grave.

[16] The Education of the Infant Christ; verso of folio [188]. This miniature represents a Parisian interior of the fifteenth century. The Virgin is kneeling with the Christ at her breast; at the left St. Joseph, approaching, is pushing a little frame on wheels, which is to teach the child to walk; he carries in his hand a toy windmill.

[17] The Holy Trinity; recto of folio [196]. The Father and Son are seated, the latter holding the Cross, and between them is the Dove.

With broad bands of beautiful illumination, in colors and gold, at the outer edges of the the text on many of the pages; with many of the capital letters and ends of blank lines illuminated. On the recto of each leaf of the calendar is a round miniature representing the occupation for that month; on the verso, in the outer margin, is also a round miniature, each containing one of the signs of the zodiac.

All the pages are ruled and contain 13 lines to the full page, the text measuring $3\frac{9}{16} \times 2\frac{9}{16}$ inches.

CONDITION: Size of leaf, $7\frac{1}{4} \times 5\frac{1}{8}$ inches. Bound in black morocco, gilt paneled sides and inside borders, watered purple silk inside linings, gilt edges, with silver clasps; by Simier, binder to King Louis Philippe.

This Book of Hours was executed by the Benedictine monks of the Congregation of St. Maur, and was done without doubt in their abbey, which at that time was established in the Quartier de la Ferronnerie or St. Martin, in the vicinity of the Cimitière du Charnier des Innocents, as is amply proved by the subject of the fifteenth miniature. The book appears to have been the joint work of three artists, each of whom contributed his part, the first the text, the second the painting of the miniatures, and the third the exquisite ornamentations of the borders. The work taken as a whole, especially in its perfect state of preservation is, perhaps, one of the most precious examples of the French art of that epoch.

HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS. *Manuscript of the sixteenth century, on vellum.* [405]

Octavo.

COLLATION BY SIGNATURES: 78 unnumbered leaves, without signature-marks or catchwords (the last blank and ruled).

COLLATION BY PAGINATION: [calendar, in French], recto of folio [1] to verso of folio [6]; — [text, in Latin], recto of folio [7] to recto of folio [68]; — [supplementary text, in French and Latin], recto of folio [69] to verso of folio [77]; — [1 blank leaf], folio [78].

MINIATURES: 13 large and 7 small miniatures in the text, as follows:



No. 404. Facsimile of Miniature No. [15], The Office of the Dead.



No. 405. Facsimile of Miniature No. [10], The Descent of the Holy Spirit.

[1] The Annunciation; recto of folio [7].

[2] The Visitation; verso of folio [12].

[3] The Nativity; recto of folio [18].

[4] The Angels Appearing to the Shepherds; recto of folio [21].

[5] The Adoration of the Wise Men; recto of folio [23].

[6] The Presentation in the Temple; recto of folio [25].

[7] The Flight into Egypt; recto of folio [27].

[8] The Coronation of the Virgin; verso of folio [30].

[9] The Crucifixion; recto of folio [33].

[10] The Descent of the Holy Spirit (as reproduced; *See* No. 405); verso of folio [35].

[11] St. Anthony seated before a fire with a book on his knees, a castle and forest in the background; verso of folio [37].

[12] Martyrdom of St. Sebastian; recto of folio [38].

[13] The Penitence of David; recto of folio [39].

[14] The Raising of Lazarus; recto of folio [49].

[15] The enthroned Virgin with the infant Christ on her knees, two angels kneeling in adoration; verso of folio [64].

[16] The Descent from the Cross; recto of folio [66].

[17] St. Quentin, with book and palm in his hands; recto of folio [68].

[18] St. Adrian, in armor, standing on a beast; verso of folio [68].

[19] The Virgin at the foot of the Cross, with the dead Christ on her knees; recto of folio [72].

[20] The Virgin and the infant Christ; recto of folio [75].

Nos. [11], [12], [15], [17]–[20] are small miniatures.

With an elaborate historiated border in gold and colors on each page, the calendar in gold and colors, with illuminated initial letters at the beginning of each month; many capital letters and final hyphens beautifully decorated with colors and gold. The text is apparently in two hands, the supplementary portion being without illuminated border or capital letters in the text.

All the pages are ruled and contain 22 lines to the full page, the text measuring 4 5/16 × 2 15/16 inches.

CONDITION: Size of leaf, 7 9/16 × 5 1/2 inches. Bound in dark red silk velvet, red silk doublure and fly-leaf, gilt edges, and a brass clasp; with red silk fly-leaves before each miniature except the last two; in brown crushed levant morocco solander case, lettered: | HEURES | M. S. | SAEC XVI |.

HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS. *Manuscript, on vellum.* [406]

Small octavo.

COLLATION BY SIGNATURES: 137 unnumbered leaves, without signature-marks (the first and last blank and ruled), arranged as shown by the catchwords on some of the gatherings, as follows: 1 leaf (blank and ruled); 4 leaves; 64 leaves, in eights (the last two blank and ruled); 64 leaves, in eights; 4 leaves (the last blank and ruled).

COLLATION BY PAGINATION: [1 blank leaf];—[calendar, in French], recto of folio [1] to verso of folio [12];—[text, in Latin], recto of folio [13] to recto of folio [135];—[blank], verso of folio [135];—[1 blank leaf], folio [136].

MINIATURES: 5 large and 7 small miniatures, as follows:

[1] The Annunciation; recto of folio [23].

[2] The Visitation; recto of folio [33].

[3] The Nativity; recto of folio [43].

[4] The Angel Appearing to the Shepherds; verso of folio [47].

[5] The Adoration of the Wise Men; recto of folio [51].

[6] The Presentation in the Temple; recto of folio [54].

[7] The Flight into Egypt; recto of folio [57].

[8] The Coronation of the Virgin; verso of folio [62].

[9] The Penitence of David; recto of folio [69].

[10] The Crucifixion; verso of folio [86].

[11] The Descent of the Holy Spirit; recto of folio [90].

[12] The Office of the Dead (as reproduced; *See* No. 406); recto of folio [93].

Nos. [2]–[8] are small miniatures.

With ornamental headings for each month in the calendar, and many illuminated capitals and final hyphens in gold and colors throughout the book; rubrics in red; floriated borders in gold and colors on the leaves containing the miniatures.

All the pages are ruled and contain 16 lines to the full page, the text measuring 3½ × 2⅝ inches.

CONDITION: Size of leaf, 5⅞ × 4¼ inches. Bound in old calf, gilt paneled sides and centre ornaments, gilt edges; with inscription on front cover: | MARIE |; on back cover: | DE REBERGVES |; in brown straight-grained morocco solander case, lettered: | MARIE | DE REBERGVES |.

HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS. *Manuscript, on vellum.* [407]

Small octavo.

COLLATION BY SIGNATURES: 142 unnumbered leaves, without signature-marks (the last three blank and ruled), arranged as indicated by the catchwords on the last leaves of several of the gatherings, as follows: 12 leaves; 8 leaves; 3 leaves (the last blank and ruled); 48 leaves, in eights; 7 leaves; 64 leaves, in eights (the last three blank and ruled).

COLLATION BY PAGINATION: [calendar, in French], recto of folio [1] to verso of folio [12];—[text, in Latin], recto of folio [13] to recto of folio [139];—[blank], verso of folio [139];—[3 blank (ruled) leaves], folios [140]–[142].

MINIATURES: 10 half-page miniatures, beautifully executed with elaborate borders and illuminated capitals, as follows:

[1] The Annunciation; recto of folio [24].

[2] The Visitation (as reproduced; *See* No. 407); verso of folio [43].

[3] The Nativity; verso of folio [52].

[4] The Adoration of the Wise Men; verso of folio [57].

[5] The Angel Appearing to the Shepherds; verso of folio [61].

[6] The Presentation in the Temple; recto of folio [65].

[7] The Flight into Egypt; verso of folio [68].

[8] The Coronation of the Virgin; recto of folio [74].

[9] The Crucifixion; recto of folio [78].

[10] The Descent of the Holy Spirit; verso of folio [100].

With an elaborate floriated border in gold and colors on each page, in many cases adorned with human figures and nondescripts; the calendar in gold and colors, with many capital letters illuminated; rubrics in red; many capital letters and ends of blank lines decorated in colors and gold.

All the pages are ruled and contain 16 lines to the full page, the text measuring 3 1/16 × 2½ inches.

CONDITION: Size of leaf, 7⅜ × 5 inches. Bound in brown crushed levant morocco, gilt edges; lettered on the back: | MISSALE | ROMANUM | MSS. IN | MEMBRANA |; in brown straight-grained morocco solander case.



No. 406. Facsimile of Miniature No. [12], The Office of the Dead.



No. 407. Facsimile of Miniature No. [2], The Visitation.

HOURS, BOOKS OF.

HORE INTEMERATE VGĪS MARIE SECUNDŪ VSUM ROMANŪ.

PARIS, *Maiſtre Jehã philippe. pour Thielmã Keruer,* 1497. [408]

Small octavo. Printed on vellum, in black-letter.

COLLATION BY SIGNATURES: [a] to n, each 8 leaves; o, 4 leaves; total 108 unnumbered leaves. Each of the signature-marks is preceded by the letter "R" in the same line.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 408], recto of [a]; — | ¶Almanach pour. xxvii. An. [1494–1520] | [29 lines, with headings, in 7 columns] | ¶Qui veult ſcauoir les Bṭãdons. Paſques. Le nõbre doṛ. La lṛe | dñicale. et biſexte de puis lã mil. cccc. iiiixx. ꝛ xvii. iuſques a lan mil. v. | cens et xxvii. incluſiuemẽt. Regarde en ceſte figure la ligne dicelle da | te : et il y trouuera les choſes dictes deſſus. |, verso of [a]; — [anatomical body, with description of the planets and the portions of the body which they govern], recto of [a ii.]; — [calendar, for 12 months, in Latin, with 4 lines of verse in French at the bottom of each], verso of [a ii.] to recto of [a viii.]; — [text in numerous portions, the first with heading] | Inicium ſancti euangelii ſecundum | iohannem Gloṛia tibi dñe. |, verso of [a viii.] to verso of [o iv.]; — [colophon] | ¶ Ces pṛeſentes heures a luſage de Rõ | me furent acheuees le. xv. Jour de Juil | let. Lan. M. CCCC. iiiixx. ꝛ. xvii. ꝑ | Maiſtre Jehã philippe. pour Thielmã | Keruer. Libṛaire demourãt a Paris ſur | le pont ſaint Michiel a lenſeigne de la | Licoṛne. |, verso of [o iv.].

ILLUSTRATIONS: 16 woodcuts in the text, as follows:

[1] The Attempted Martyrdom of St. John outside the Latin Gate, at Rome; slightly colored; verso of [a viii.].

[2] The Betrayal; verso of [b iii.].

[3] The Annunciation; verso of [b viii.].

[4] The Visitation; recto of [c viii.].

[5] The Nativity; recto of [d v.].

[6] The Angel Appearing to the Shepherds; verso of [d vii.].

[7] The Adoration of the Wise Men; verso of e.

[8] The Presentation in the Temple; verso of [e iii.].

[9] The Flight into Egypt; verso of [e v.].

[10] The Coronation of the Virgin; recto of f.

[11] The Anointing of David by the prophet Samuel; verso of [g vi.].

[12] The Devil tormenting Job, in the foreground; God giving the Devil permission to torment Job, in the background; verso of [h vii.].

[13] The Crucifixion; verso of l.

[14] The Descent of the Holy Spirit; verso of [l iii.].

[15] The Adoration of the Holy Trinity; verso of [l v.].

[16] The Crucifixion (repeated); recto of [n vi.].

The text is enclosed by elaborate woodcut borders of various designs, which, together with the 38 small woodcuts in the text and the 16 woodcuts described above, are admirably executed. Many of the capital letters and blank ends of lines are illuminated in red, blue, and gold. All the pages are ruled.

CONDITION: Size of leaf, 6 × 3⅞ inches. Bound in red morocco, gilt edges; lettered on the back: | PRECES | PIÆ |. Some of the leaves are closely trimmed at the top.

OTHER COPIES.

There is a copy in the library of Mr. J. Pierpont Morgan.

The manuals known as Horæ, Heures, or Books of Hours contain devotional exercises proper to every one of the great canonical divisions into which the day and night have been divided by the Christian Church. They are intended solely for



No. 408. Title-page of Hore Intemerate V̄gĩs Marie secundū Usum Romanū; 1497.

private use, and whether in manuscript or print contain a series of subjects, uniformly arranged, each of which is preceded by a large illumination or a miniature representing some great event in the life of Jesus Christ or of the Blessed Virgin. Their value and interest depend in great measure on the beauty of their designs and on the taste displayed by the illuminator or engraver.

HOURS, BOOKS OF.

HORE INTEMERATE VIRGINIS MARIE SECŪDŪ VSUM ROMANUM CUM PLURIBUS ORATIONIBUS. PARIS, *Thielman Keruer pour Gillet Remacle,* 1501. [409]

Octavo. Printed on vellum, in black-letter.

COLLATION BY SIGNATURES: A to M, each 8 leaves; total 96 unnumbered leaves. Leaves A ii. and A iiii. have no signature-marks. With "R" on same lines as the signature-marks on the first and third leaves of each sheet (A, A iii., B, B iii., etc., except M. i.), also on F iiii. and M ii. The first leaves of sheets H to M are marked H. i., I. i., etc.; A to G, simply A, B, etc.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 409], recto of A; — [anatomical body, with description of the planets and the portions of the body which they govern], verso of A; — | Almanach pour. xxiiii. An. [1497–1520] | [26 lines, with headings, in 7 columns] | Qui veult ſcauoir les bꝛandons: Paſques Le nombꝛe doꝛ | La lettre dñicale: ⁊ le byſexte depuis lã. iiiixx. ⁊ xvii. iuſques | a lan. v. cens et. xx. incluſiuemẽt: Regarde en ceſte figure a la | ligne dicelle date: et il y trouuera les choſes dictes deſſus. | Les lunes ſont communemẽt nouuelles cheſcũ moys au cin | quieſme iour deuant le nombꝛe doꝛ qui court pour lannee |, recto of [A ii.]; — [calendar, in Latin, with 8 lines of verse below, in Latin and French, each 4 lines], verso of [A ii.] to recto of [A viii.]; — [text in numerous parts, the first with heading] | ¶ Initium ſancti euangelij: Secundum | Johannem. Gloꝛia tibi domine. |, verso of [A viii.] to recto of [M vii.]; — [table, with heading | ¶Senſuit la table de ces pꝛeſentes heures. |, [etc.], verso of [M vii.] to verso of [M viii.]; — [colophon] | ¶Ces pꝛeſentes heures a luſaige de Rõme | furent acheuees le. viiij. iour de May. Lan | Mil cinq cens et vng. Par Thielman Ker- | uer impꝛimeur ⁊ libꝛaire iure. de luniuerſite de | Paris, pour Gillet Remacle libꝛaire: demou | rant ſur le pont ſainct Michel a lenſeigne de | la Licoꝛne. |, verso of [M viii.].

ILLUSTRATIONS: 16 half-page woodcuts as follows:

[1] The Attempted Martyrdom of St. John, outside the Latin Gate, at Rome; verso of [A viii.].

[2] The Betrayal; recto of B iii.

[3] The Annunciation; recto of [B vii.].

[4] The Visitation; verso of [C v.].

[5] The Nativity; recto of D ii.

[6] The Angel Appearing to the Shepherds; verso of D iii.

[7] The Adoration of the Wise Men; recto of [D v.].

[8] The Presentation in the Temple; verso of [D vi.].

[9] The Flight into Egypt; recto of [D viii.].

[10] The Coronation of the Virgin; recto of E ii.

[11] Bathsheba bathing and David viewing her from his window; verso of [E vii.].

[12] A man being slain by Death, in the foreground; Job and his friends, in the background; verso of [F vii.].

[13] The Crucifixion; recto of H. ii.

[14] The Descent of the Holy Spirit; recto of H. iiii.

[15] Representation of the Holy Trinity and the four Evangelists; recto of [H vi.].

[16] Figure of Christ, with the instruments of his Passion; verso of L. ii.

The text is enclosed by elaborate woodcut borders of various designs, which, together with the 16 woodcuts, are admirably executed. Many of the capital letters and blank ends of lines are illuminated in red, blue, and gold. All the pages are ruled.

CONDITION: Size of leaf, 8¾ × 5⅞ inches. Bound in red velvet; in plum-colored straight-grained morocco case, lettered: | HEURES | A LUSAIGE | DE ROME | PARIS | 1501 |.



No. 409. Title-page of Hore Intemerate Virginis Marie secūdū Vsum Romanum; 1501.

HOURS, BOOKS OF.

HORÆ BEATÆ MARIÆ VIRGINIS. RENES, *Philippe Pigouchet, pour Simon Voſtre*, [c. 1502]. [410]

Octavo. Printed on vellum, in black-letter.

COLLATION BY SIGNATURES: [a] to k, each 8 leaves; l, 4 leaves; total 84 unnumbered leaves. Leaf e has no signature-mark, but e iiii. has. With "re" on same line as signature-marks, except b. i. and c. i.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 410], recto of [a. i.]; — | ¶ Almanach pour. xx. ans. [1502–1520] | [21 lines, with headings, in 7 columns] | Qui veult ſcauoir les bꝛandons Paſq̃s Le nõbꝛe doꝛ La | lettre dñicale / ℟ le byſſexte depuis lan. v. cens. ℟ deux. iuſ- | ques a lã cinq cens ℟. xx. incluſiuemẽt. Regarde en ceſte | figure la ligne dicelle date ℟ il y trouuera les choſes dictes | deſſus. | Les lunes ſont cõmunemẽt nouelles cheſcũ moys au cin | quieſme iour deuãt le nombꝛe doꝛ qui court pour lannee |, verso of [a. i.]; — [description of the signs of the zodiac and planets], recto of [a. ii.]; — [calendar of the twelve months, in Latin, with 4 lines of verse in French at the bottom of each page, and marginal notes in French], verso of [a. ii.] to recto of [a. viii.]; — [woodcut], verso of [a. viii.]; — [text, beginning] | IN pꝛincipio erat verbum et verbum | erat apud deum et deus erat verbum |, [etc.; ending] | . . . et finablement paruenir | a la gloire eternelle auec toꝰ les ſaĩctz ℟ ſain | ctes de paradis. Amen. |, recto of b. i. to verso of [l.iv.].

ILLUSTRATIONS: 16 full-page woodcuts, as follows:

[1] The Attempted Martyrdom of St. John, outside the Latin Gate, at Rome; verso of [a.viii.].

[2] The Betrayal; verso of [b.iii.].

[3] The Root of Jesse; verso of [c.vii.].

[4] The Annunciation; recto of [c.viii.].

[5] The Visitation; verso of [d.iiii.].

[6] The Crucifixion; recto of [e.i.].

[7] The Descent of the Holy Spirit; recto of [e.ii.].

[8] The Nativity; recto of [e.iii.].

[9] The Angel Appearing to the Shepherds; verso of [e.v.].

[10] The Adoration of the Wise Men; verso of [e.vii.].

[11] The Presentation in the Temple; verso of f. i.

[12] The Massacre of the Innocents; verso of [f.iii.].

[13] The Death of the Virgin; verso of [f.vi.].

[14] David Delivering the Letter to Uriah; verso of [g. i.].

[15] The Last Judgment; verso of h. i.

[16] The Adoration of the Holy Trinity; verso of [i.vi.].

The text is enclosed by elaborate woodcut borders of various designs, which, together with the 16 woodcuts, are admirably executed. Many of the capital letters and blank ends of lines are illumined in red, blue, and gold. All the pages are ruled.

CONDITION: Size of leaf, 7 × 4 1/16 inches. Bound in light brown crushed levant morocco, gilt paneled sides elaborately tooled, gilt gauffered edges; lettered | HEURES | A L'USAIGE | DE RENES | at top, and | SUR | VELIN. | at bottom. With | L'Abbaye de Gif | printed by hand in ink on the title-page.

A volume of much rarity. "This edition for the use of the Diocese of Rennes in Brittany was altogether unknown to Brunet and to all other bibliographers. It was printed by Pigouchet for Simon Vostre, and has the printer's large device upon the title. The woodcuts and woodcut borders are extremely well executed, and the vellum on which the volume is printed is of fine and even texture. Among the sub-



No. 410. Title-page of Horæ Beatæ Mariæ Virginis; [c. 1502].

jects in the borders [recto of h.ii. to recto of i.vi.] the figure[s] representing '*La grande danse Macabre des hommes et des femmes*' is [are] specially remarkable as a fine representation of the Dance of Death; it contains 72 different figures, 30 of them representing men and 42 women, in all the different estates and callings of life. Among the other borders are charming representations of the occupations of a country life as it was seen in France in the 15th century, and the sports of hunting, &c. In the earlier part of the book the borders represent subjects from the history of the Bible, and each of these has an explanation in French beneath it. From an inscription on the title this rare and beautiful volume appears to have belonged at a remote period to 'L'Abbaye de Gif,' a famous religious house in Brittany." — *Note to catalogue entry laid in.*

HOURS, BOOKS OF.

HEURES DE LA SAINTE VIERGE. PARIS, [*Simon Vostre*, c. 1508]. [411]

Large octavo. Printed on vellum, in black-letter.

COLLATION BY SIGNATURES: a, b, each 8 leaves; c, 4 leaves; d to i, each 8 leaves; k, 6 leaves; ã, ẽ, ĩ, each 8 leaves; õ, 6 leaves; total 104 unnumbered leaves. The third leaf of each sheet, except c, has a signature-mark; a.i. and d.iii. to k.iii., inclusive, are preceded by "Pa"; a.iii., by "P".

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 411], recto of a.i.;— | Almanach pour. xxi. an. [1508–1528] | [23 lines, with headings, in 7 columns] | Qui veult ſcauoir les bi͂dons Paſq̃s Le nõbre doꝛ La | lettre dñicale/ & le byſſexte depuis lan. v. cens. & huit. iuſ- | ques a lã. v. cẽs &. xxvii. incluſiuemẽt. Regarde en ceſte | figure la ligne dicelle date & il y trouuera les choſes di- | ctes deſſus. | Les lunes ſont cõmunemẽt nouuelles cheſcũ moys au cin | quieſme iour deuãt le nombre doꝛ qui court pour lannee. |, verso of a. i.;—[description of the signs of the zodiac and planets], recto of [a. ii.];—[calendar, in Latin, with 4 lines of Latin verse followed by 4 lines of French verse at the bottom of each page, and marginal notes in French], verso of [a. ii.] to recto of [a. viii.];—[miniature], verso of [a. viii.];—[text in numerous parts, the first with heading] | Initium ſancti euangelii ſecundũ Johannẽ | Gloꝛia tibi domine. |, recto of b to verso of [õ v.];—[contents, with heading] | Senſuyt la table de ces pꝛeſentes heures. |, recto and verso of [õ vi.].

ILLUSTRATIONS: 23 full-page beautifully illuminated miniatures, as follows:

[1] Illuminated title-page (as reproduced; *See* No. 411); recto of a.i.

[2] St. John the Evangelist standing before Herod holding the poisoned chalice in his hand; verso of [a. viii.].

[3] The Betrayal of Christ; recto of b iii. A fine composition of nine large figures.

[4] The Root of Jesse; verso of [c. iiii.].

[5] The Annunciation; recto of d.i. Instead of the Virgin kneeling at a prie-dieu, as usually represented, she is seated on a golden throne, her hands clasped in prayer.

[6] The Visitation; verso of [d.viii.]. A composition of five full-length figures.

[7] The Crucifixion; verso of [e. iiii.]. At the foot of the cross is a group of eleven figures, the centurion being on horseback.

[8] The Descent of the Holy Spirit; verso of [e. v.]. The Virgin is seated on a golden throne, surrounded by a company of nineteen apostles and disciples.

[9] The Nativity; verso of [e. vi.]. The background is a fine piece of architectural decoration in the Renaissance style.

[10] The Angel Appearing to the Shepherds; verso of f.i. A group of five men and two women receive the joyful news from an angel. In the near background are the farm-houses surrounded by sheepfolds; in the foreground lie the dogs and the shepherds' bagpipes.

[11] The Shepherds visit the infant Saviour, bringing presents in their hands; recto of [f.ii.]. The richly painted border which surrounds this miniature represents scenes of stag-hunting.

[12] The Adoration of the Wise Men; verso of [f. iiii.]. One of them, wearing a crimson robe lined with ermine, offers a gold cup to the infant Saviour, while the other two stand by with their offerings in their hands.

[13] The Presentation in the Temple; recto of [f. vii.].

[14] The Flight into Egypt; verso of g.i. St. Joseph leads an ass, on which the Virgin and the infant Saviour are seated. Three angels attend the Holy Family.

[15] The Coronation of the Virgin; verso of [g.iv.]. The Eternal Father, seated on a golden throne and wearing the Papal tiara, bestows his blessing on the Holy Virgin, upon whose head an angel places a crown of gold.

[16] The Sweet Singer of Israel; verso of [g. vii.]. David in royal robes is seated on a throne, between his knees a large harp, the strings of which he strikes, while a crowd of courtiers, male and female, listen attentively.

[17] David Delivering the Letter to Uriah; recto of [g.viii.]. Through an archway is a view of the street of an old French town.

[18] The Raising of Lazarus; verso of [h. vii.]. The Saviour takes Lazarus by the hand as he rises from the tomb. Among the spectators is seen a monk with shaven crown.

[19] Job and His Counsellors; recto of [h. viii.].

[20] The Adoration of the Holy Trinity; recto of ã. In two compartments. In the upper one is represented the Holy Trinity surrounded by the heavenly host; while beneath are seen the Pope and Emperor, the King of France, courtiers, and ecclesiastics kneeling in adoration outside a cathedral.

[21] The miracle of the Holy Wound; recto of ã iii. Two angels support a chalice, in which is represented the Sacred Wound made in the Saviour's side. They kneel beneath a baldacchino, which is supported by two angels.

[22] The Assumption of the Virgin; verso of [ẽ iiii.]. The Virgin Mary is represented ascending to heaven surrounded by the emblems of her life and attributes.

[23] The Entombment; verso of [ẽ vii.]. A very beautiful little picture of nine figures, with the towers of Jerusalem in the background.

In addition to the full-page miniatures are two smaller ones, representing the contest between Satan and Michael the Archangel (verso of ã iii.), and the martyrdom of St. Catharine (verso of [ã vii.]), and thirty-five other little miniatures, about an inch in height, illustrative of the Gospel history and the lives of the saints. Twenty-nine of the borders are also painted in the same manner, and there are innumerable illuminated capital letters and blank endings of lines. The text is enclosed by elaborate woodcut borders of various designs.

CONDITION: Size of leaf, 9 1/16 × 5 13/16 inches. Bound in brown morocco, with gilt tooling of elaborate design, in compartments intersected with olive branches, and the four principal compartments having a marguerite in the centre. Within an oval on the obverse is | PHILIP | PES |, and on the reverse, | DE SAINT | GERMAIN |. Formerly with two clasps or tying bands, which have been removed. In brown morocco solander case, lettered: | HEURES | DE LA | SAINTE VIERGE | S. VOSTRE | 1508. | RELIÉ | PAR | NICOLAS EVE |. On the recto of the first fly-leaf is a coat of arms and crest, in colors.



No. 411. Title-page of Heures de la Sainte Vierge; [c. 1508].

"Of this very beautiful edition one copy only was known to Brunet, which is preserved in the Library of Ste. Geneviève at Paris, and that appears to be printed on paper and to want the last fourteen leaves containing 'Loffice de nostre dame de pitie,' and 'Plusieurs belles oraisons et louenges en lhonneur de la vierge marie | tant en latin que en francoys.'

"Every page is surrounded by a beautiful woodcut border, and the volume is enriched with 23 exquisitely painted miniatures highly finished in gold and colours the full size of the page. It must not, however, be supposed that they are what are commonly known as coloured woodcuts, as they are in fact miniatures painted with consummate artistic skill entirely replacing the wood-engravings. Twenty-nine of the borders are also painted in the same masterly manner as the miniatures.

"That Simon Vostre's large device surmounts the title lines of the volume we know only from the copy in the Ste. Geneviève Library, for in this copy it is entirely hidden by a beautifully painted miniature of original design [*See* reproduction], which represents the wife of Philip de St. Germain kneeling at a prie-dieu before the Holy Virgin, who is seated in a throne-like chair on a raised dais beneath a canopy with the infant Saviour in her lap; beside her stands St. Nicholas with the three children in the tub. . . .

"This beautiful volume is altogether one of the choicest and most exquisite of the magnificent devotional works, on the production of which the Parisian printers and illuminators of the beginning of the 16th century expended their whole skill and artistic taste. It is in the most perfect condition, both externally and internally, that the most fastidious collector could desire." — *Ellis & White's printed description laid into this volume.*

HOURS, BOOKS OF.

HORE INTEMERATE DEI GENITRICIS VIRGINIS MARIE CESŪDŪ VSUM ECCLESIE ROMANE. Parisius *Egidium Hardouyn*, [c. 1512.] [412]

Small octavo. Printed on vellum, in roman characters.

Collation by Signatures: A, 8 leaves; Aa, 4 leaves; B to L, each 8 leaves; M, 4 leaves; total 96 unnumbered leaves. Leaf F ii. has no signature-mark; H iii. is wrongly marked g. iii.; the letters in the signature-marks are sometimes capitals and sometimes lower-case letters, without uniformity.

Collation by Pagination: [rubricated title] | [woodcut] | HOre intemerate dei genitri | cis virginis Marie secūdū | vſum ecclefie Romane: totaliter | ad longum ſine require: vnacum | pluribus aliis ſuffragiis & oratio | nibus Pariſius nouiter impreſſis | per Egidium Hardouyn cōmo- | rantem in confinio pontis noſtre | Domine ante eccleſiam ſcti Dyo | niſii de carcere: ad interſignium | Roſe. | Tout pour le mieulx. |, recto of A.i.;—| Almanach. |[1512–1523], verso of A.i.;—[calendar], recto of A.ii. to recto of Aa.i.;—[text in several portions, the first with heading] | Initium ſancti euangelii ſecū | dum iohannem. Gl'ia tibi dñe. |, recto of Aa.i. to recto of [M.iiii.];—[table

of contents, with heading] | Sequitur tabula officioꝝ ī hoc | opere contentorum. Et primo. |, recto and verso of [M.iiii.]; — | Hore beate marie virginis ex | pliciunt feliciter. |, verso of [M.iiii.].

The text, except the title-page, is enclosed in woodcut borders; the title-page is printed in red and black; the rubrics and many of the capital letters are in red; all the pages are ruled; and there is a woodcut on the title-page.

ILLUSTRATIONS: 14 large miniatures and 5 small ones, illuminated in gold and colors, as follows:

[1] St. John Writing His Gospel; recto of Aa.i.

[2] The Temptation in the Garden; verso of [B.viii.].

[3] The Annunciation; recto of C.i.

[4] The Visitation; verso of [C.v.].

[5] Christ Bearing His Cross; verso of d.ii.

[6] The Descent of the Holy Spirit; recto of d.iii.

[7] The Nativity; recto of d.iiii.

[8] The Angel Appearing to the Shepherds; verso of [d.vi.].

[9] The Adoration of the Wise Men; recto of E.i.

[10] The Presentation in the Temple; verso of e.iii.

[11] The Flight into Egypt; recto of [e.vi.].

[12] The Coronation of the Virgin; recto of [F.ii.].

[13] The Penitence of David; recto of g.iii.

[14] Job and His Friends; recto of h.iii. (wrongly marked g.iii.).

The small miniatures are located as follows:

[1] Recto of Aa.ii.

[2] Verso of Aa.ii.

[3] Verso of [Aa.iii.].

[4] Recto of [Aa.iiii.].

[5] Verso of b iiii.

CONDITION: Size of leaf, 5⅞ × 2⅞ inches. Bound in maroon silk velvet, gilt edges; with leather title-labels, lettered: | MISSAL. | PRINTED | UPON | VELLUM. |.

HUNT, JAMES HENRY LEIGH. (*b.* 1784, *d.* 1859.)

LORD BYRON AND SOME OF HIS CONTEMPORARIES. LONDON, *Henry Colburn*, 1828. 2 vols., octavo, viz.: [413]

VOL. I.

COLLATION BY SIGNATURES: a, *b*, each 8 leaves; *c*, 4 leaves; B to Z, 2A to 2F, each 8 leaves; 2G, 2 leaves; total 246 leaves.

COLLATION BY PAGINATION: [title] | LORD BYRON | AND | SOME OF HIS CONTEMPORARIES; | WITH | RECOLLECTIONS OF | THE AUTHOR'S LIFE, | AND OF HIS | VISIT TO ITALY. | BY LEIGH HUNT. | [quotation] | SECOND EDITION. | IN TWO VOLUMES. | VOL. I. | LONDON: | HENRY COLBURN, NEW BURLINGTON STREET. | 1828. |, p. [i.]; — [imprint], p. [ii.]; — [preface, preface to the second edition, and list of illustrations], pp. [iii.]–[xl.]; — [text], pp. [1]–450; — [publisher's advertisements], pp. [451]–[452].

PLATES: 3 portraits and 1 folding plate, as called for in the list of illustrations.

EXTRA-ILLUSTRATED.

The interest of the copy here described has been greatly increased by the insertion of many portraits of contemporaries. In this volume 33 have been inserted, of which 2 are colored, and 5 views. Many of these are inlaid to size.

VOL. 2.

COLLATION BY SIGNATURES: [A], 2 leaves; B to Z, 2 A to 2 F, each 8 leaves; 2 G, 2 leaves; total 228 leaves.

COLLATION BY PAGINATION: [half-title], p. [i.]; —[imprint], p. [ii.]; —[title, same as in Vol. 1 except volume-number], p. [iii.]; —[blank], p. [iv.]; —[text], pp. [1]–408; —[appendix], pp. [409]–426; —[index, with half-title], pp. [427]–449; —[errata], p. [450]; —[publisher's advertisements], pp. [451]–[452].

PLATES: 2 portraits, as called for in the list of illustrations in Vol. 1.

EXTRA-ILLUSTRATED.

Inserted in this volume are 37 portraits, 2 of which are colored, and 1 view. Many of these are inlaid to size.

CONDITION: Size of leaf, 8¾ × 5⅝ inches. Bound in red crushed levant morocco, leather hinges, gilt tops, other edges uncut; by Tout.

Hunt, a popular poet, essayist, and journalist, had a wide acquaintance among the authors of his time. Byron, wishing to avail himself of his services in a quarterly magazine which he proposed to establish, to be called *The Liberal*, engaged him to go to Italy for that purpose. After his arrival the matter was dropped, and two years later they said good-by forever. Hunt remained in Italy awhile and then returned to England. His outspoken criticism of Byron, who was then regarded as a martyred hero, created a scandal at the time of its appearance, and Hunt earned for himself the title of ingrate. With considerable modifications this work forms the nucleus of his delightful *Autobiography*, his most substantial contribution to English literature.

[JOHNSON, RICHARD.] (*b.* 1573, *d.* c. 1659.)

THE FAMOVS HISTORIE OF THE SEAVEN CHAMPIONS OF CHRISTENDOME. LONDON, *William Stansby*, [c. 1620]. 2 parts in 1, small quarto, viz.: [414]

PART 1.

COLLATION BY SIGNATURES: A to Z, Aa to Ee, each 4 leaves (the last blank and genuine); total 112 leaves. Leaves I 4, K 4, N 4, P 4 to X 4, and Dd 4 have signature-marks; and U 4 is marked V 4.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 414], recto of [A]; —[blank], verso of [A]; — | [conventional head-piece] | TO ALL COVRTEOVS | Readers, RICHARD IOHNSON | wiſheth increaſe of vertuous | *Knowledge.* | [signed] | *Yours in kindneſſe to command,* | R. I |, recto of [A 2]; —[verses, with heading] | [conventional head-piece] | *The Authors Muſe vpon the Hiſtory.* |, verso of [A 2]; —[text, with heading] | [conventional head-piece] | THE HONORABLE | HISTORIE OF THE | ſeauen Champions of | CHRISTENDOME. |, recto of A 3 to verso of Ee 3; —[last two lines of text] | . . . Thus fare you wel, from my houſe | at London, the two and twenty day of May. | 1616. | FINIS. | R. I. | [conventional tail-piece] |, verso of Ee 3; —[1 blank leaf], [Ee 4].

PART 2.

COLLATION BY SIGNATURES: A, 4 leaves (the first blank and genuine); B to Z, Aa, Bb, Cc, each 4 leaves (the last blank and genuine); total 104 unnumbered leaves. Leaves A 4, G 4, L 4, O 4, Q 4 to Z 4, Aa 4, and Bb 4 have signature-marks; some of the signature-marks are in roman, and some in black-letter.

THE FAMOVS HISTORIE OF the Seauen Champions of Christendome.

Saint GEORGE of *England*, Saint DENIS of *France*, Saint IAMES of *Spaine*, Saint ANTHONY of *Italy*, Saint ANDREVV of *Scotland*, Saint PATRICKE of *Ireland*, and Saint DAVID of *Wales*.

Shewing their Honourable Battels by Sea and Land: their Tilts, Iusts, Turnaments for Ladies: their Combats with Giants, Monsters and Dragons: their aduentures in forraine Nations: their Inchantments in the *Holy Land*: their Knight-hoods, Proweſſe and Chiualrie, in *Europe*, *Africa*, and *Asia*, with their Victories againſt the enemies of *Christ*.

Whereunto is added by the firſt Author, the true manner of their deaths, being ſeauen famous Tragedies: and how they came to be called the ſeauen Saints of CHRISTENDOME.

The firſt Part.

LONDON,
Printed by *William Stansby*.

No. 414. Title-page of Johnson's Famous Historie of the Seauen Champions of Christendome; [c. 1620].

COLLATION BY PAGINATION : [1 blank leaf], [A]; —[title] | THE | FAMOVS | HISTORIE OF | the Seauen Champions of | Chriſtendome. | *The ſecond Part.* | *LIKEWISE* | Shewing the Princely Proweſſe of Saint | GEORGES three Sonnes, the liuely | Sparkes of Nobilitie. | *Whereunto is added by the firſt Author, the true manner* | of their deaths, being ſeauen famous Tragedies: and | how they came to be called the ſeauen Saints | of CHRISTENDOM. | [type-ornament] | *LONDON*, | Printed by WILLIAM STANSBY. |, recto of [A 2]; — [blank], verso of [A 2]; — | [conventional head-piece] | TO THE RIGHT | *HONORABLE, THE* | Lord WILLIAM HOWARD, | *Richard Iohnſon* wiſheth encreaſe of | all Proſperitie. | [signed] | *Your Honours*, | in all dutifull loue, | to his poore power, | *R. I.* |, recto and verso of A 3; — | [conventional head-piece] | TO THE GENTLE | READER. | [signed] | Thine, *Richard Iohnſon.* |, recto and verso of *A* 4; — [text, with heading] | [conventional head-piece] | *The moſt Honourable Hiſtorie of the* | ſeauen CHAMPIONS of | Chriſtendome |, recto of B to verso of Cc 3; — | FINIS. |, verso of Cc 3; — [1 blank leaf], [Cc 4].

CONDITION : Size of leaf, 6 15/16 × 5 7/16 inches. Bound in red crushed levant morocco, gilt edges; by Bedford.

REFERENCES.

Hazlitt, *Collections and Notes* (1882), p. 317; Hazlitt, *Hand-Book* (1867), p. 303; Collier, *Bibliographical and Critical Account of the Rarest Books in the English Language*, 2 (1866) : 180–183.

This immensely popular work ran through no fewer than twenty editions from its first appearance in 1596 to 1705. It is divided into two parts, the first of which appeared in 1596 (no copy yet recovered), the second in 1597. It is referred to in Meres's *Palladis Tamia*, 1598 (our No. 638). Nothing could well be more attractive to the readers of that day than the enumeration of subjects given at length on the title-page. The second part begins with the entertainment of the three sons of St. George by the city of London, after their mother had been "ſlaine in a Wood with the prickes of a Thornie Brake." Her epitaph is one of the best specimens of Johnson's poetry in this portion of his work. It begins:

"Here lies the wonder of this worldly age,
For beauty, wit, and Princely Maieſtie,
Whom ſpitefull death in his imperious rage,
Procur'd to fall through ruthleſſe crueltie.
For as ſhe ſported in a fragrant wood,
Vpon a thornie brake ſhe ſpilt her bloud.

"Let Ladies faire and Princes of great might,
With ſiluer pearled teares bedew this Toombe,
Accuſe the fatall ſiſters of deſpight,
For blaſting thus the pride of natures bloome:
For here ſhe ſleepes within this earthly graue,
Whoſe worth deſerues a golden Toombe to haue."

Richard Johnson's earliest work, *The Nine Worthies of London*, was written when he was an apprentice. It appeared in 1592 and is superior in versification to anything he wrote subsequently. It was reprinted in *The Harleian Miscellany*, Vol. 8.

ESSAIES,
OR
Rather Imperfect
Offers,

BY ROB. IOHNSON
Gent.

Seene and allowed.



LONDON
Printed by *Iohn Windet*, for
Iohn Barnes. 1601.

No. 415. TITLE-PAGE OF JOHNSON'S ESSAIES; 1ST EDITION; 1601.

JOHNSON, ROBERT.

ESSAIES, OR RATHER IMPERFECT OFFERS. LONDON, *by Iohn Windet, for Iohn Barnes*, 1601. [415]

Small octavo. First Edition.

COLLATION BY SIGNATURES: [A], 2 leaves; B to H, each 8 leaves (the last blank and genuine); total 58 unnumbered leaves.

COLLATION BY PAGINATION: [title, as reproduced; *See* No. 415], recto of [A]; —[blank], verso of [A]; —[dedication, with heading] | ILLVSSTRISS. ET EXCEL- | LENTISS. GVLIELMO | COMITI | DE PEMBROOKE. | BARONI HERBERTO | De Cardiff, MARMION | ET S. QVINTIN. | PAC. ET BELL. AR- | TIBVS ORNA- | TISS. | *Suus refert hæc sua*, | ET D.D. | ROBERTVS IOHNSON. |, recto of [A 2]; —[contents, with heading] | ESSAIES. |, verso of [A 2]; —[text in 16 essays, the first with heading] | [conventional head-piece] | *Essay.* 1. | OF GREAT- | nes

of mind. | , recto of B to verso of [H 7];—| *FINIS.* | , verso of [H 7];—[1 blank leaf], [H 8].

CONDITION: Size of leaf, 4⅞ × 2 15/16 inches. Bound in green crushed levant morocco, gilt edges; by the Club Bindery, 1903. The leaves are closely trimmed on the upper margins.

OTHER COPIES.

British Museum; Edinburgh University; and Devonshire Libraries.

REFERENCES.

British Museum, *Catalogue of Books to 1640*, 2 (1884): 888; Hazlitt, *Collections and Notes* (1882), p. 317; *Bibliotheca Grenvilliana*, 1 (1842): 377.

This edition is practically unknown to bibliographers, the copy in the British Museum being that from which Hazlitt secured his description. The edition of 1607 is better known, there being a copy in the Huth Library. Another edition, that of 1613, is also in the British Museum.

KEMPIS, THOMAS À. (*b.* c. 1380, *d.* 1471.)

DE IMITATIONE CHRISTI. LVGDVNI, *Joh: et Dan: Elsevirios*, [1653]. [416]

Small duodecimo.

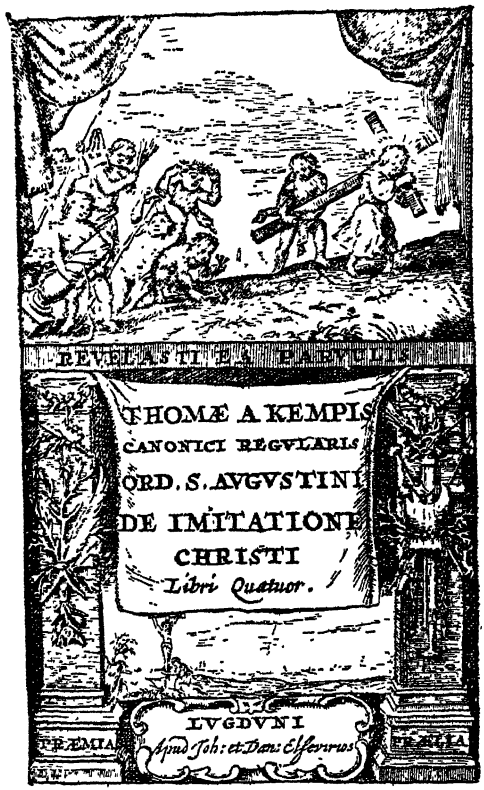
COLLATION BY SIGNATURES: A to L, each 12 leaves (the last three blank and genuine); total 132 leaves. Leaf E has no signature-mark.

COLLATION BY PAGINATION: [engraved title-page, as reproduced; *See* No. 416], p. [1];—[blank], p. [2];— | THOMÆ à KEMPIS, | Canonici Regularis, Ordinis | S. Auguſtini, | DE | IMITATIONE | CHRISTI, | LIBRI QVATVOR, | Recenſiti ad fidem autographi | ANNI M. CCCC. XLI. | Cum VITA | ejuſdem THOMÆ, | PER | HERIBERTVM ROSVVEYDVM | Societatis IESV. |, p. [3];—[blank], p. [4];—[introduction, with heading] | [conventional head-piece] | *Admodum R. Domino* | JOANNI SMISMANNO, | CANONICORUM | REGVLARIVM | IN RVBRA VALLE | PRIORI. | [signed] | *Admodum R. P. V.* | in CHRISTO ſervus | IOANNES BOLLANDUS | e Societate IESU. | [dated] | . . . Antverpiæ, Kal. | Jun. M.DC.XXX. |, pp. 5–7;—[commendation, with heading] | Libri hujus Elogium. |, p. 8;—[certificate of authorship, with heading] | [conventional head-piece] | CERTISSIMA TESTIMONIA, | QUIBUS | THOMAS à KEMPIS | auctor aſſeritur Librorum | DE | IMITATIONE CHRISTI. |, pp. 9–18;—[text, with heading] | [conventional head-piece] | THOMÆ à KEMPIS, | Canonici Regularis, Ordinis | S. Auguſtini, | DE | IMITATIONE | CHRISTI, |, pp. 19–204;— | FINIS. | [conventional tail-piece] |, p. 204;— | [conventional head-piece] | INDEX | Librorum & Capitum. |, pp. 205–211;— | [conventional head-piece] | INDEX | IN HOS QVATVOR | DE | IMITATIONE | CHRISTI | LIBELLOS. |, pp. 212–240;—[lives of Thomas à Kempis, the first with heading] | [conventional head-piece] | VITA | THOMÆ à KEMPIS, | Canonici Regularis, | ex variis Auctoribus | AB | HERIBERTO ROSVVEYDO | CONCINNATA. |, pp. 241–257;—[blank], p. [258];—[3 blank leaves], [L 10], [L 11], [L 12].

CONDITION: Size of leaf, 5 × 2 13/16 inches. Bound in brown crushed levant morocco, red doublure with dentelle border, leather hinges, gilt over marbled edges, marbled fly-leaves; by Hardy.

REFERENCE.

Wheatley, *Story of the "Imitatio Christi"* (1891), pp. 119–140.



No. 416. Title-page of Thomas à Kempis' De Imitatione Christi; [1653].

The edition here described is one of the most beautifully printed as well as one of the best known of the early editions. Though it bears no date, it was probably printed in 1653, as Jean and Daniel Elzevir were only partners from 1652 to May, 1655. The fact that it is often found bound with Corneille's French metrical translation of 1652 lends plausibility to the surmise that both were printed about the same time.

The original manuscript of this work, to which are appended other works by the same writer, in small duodecimo, partly on paper and partly on parchment, is preserved in the Royal or Burgundian Library in Brussels. At the end is the subscription: "Finitus et completus anno MCCCCXLI per manus fratris Thomæ Kempensis in Monte S. Agnetis prope Zwolles."

It appears that the composition of this volume was a matter of years and that the first portion of it may have been written about 1420. Many copies of *De Imi-*

tatione exist in manuscript, bearing dates from 1421 to 1529. Notwithstanding the great number of copies in manuscript, it was one of the earliest books to be printed, the *Editıon Princeps* having been printed by Günther Zainer at Augsburg, about 1471 or 1472. Few books have passed through more editions, eighty-six having appeared before 1563. Backer in his *Essai Bibliographique sur le livre de l'Imitation* (Liège, 1864) gives a list of about three thousand editions, including translations, and even his list is incomplete.

The author of this work is now generally admitted to have been Thomas Hamærcken, a native of Kempen in the diocese of Cologne, better known to us as Thomas à Kempis. Though the work first appeared anonymously, the authorship has not passed unchallenged. It has been claimed that it was written by Charlier de Gerson, Chancellor of the University of Paris, but as the writer must have been a monk, and Gerson was not one, it is impossible that he could have written it.

"'The opinion which attributes to Gerson the book of the *Imitation* is in all points insupportable. The book does not figure in the list of the Chancellor's writings drawn up by his own brother. A personage so celebrated in his lifetime could not, even if he wished, keep anonymous a book which became so quickly famous, and in a century when publicity was so extended. Besides, there is a strange contrast between the rough schoolman whose life was filled with many combats, and the peaceful monk who wrote these pages so full of gentleness and artless resignation.'"

The claims of the Benedictines that the *Imitatio* was written by an abbot of Vercelli called Gersen have also been shown to be unfounded, the very existence of such a personage being mythical.

"The question of the authorship was referred to the French parliament, but after a careful examination of the whole question they *forbade* in 1652 the printing of the *Imitation* under the name of Gersen, but *permitted* the Canons Regular to print it under the name of Thomas à Kempis.

"The *Imitation* is one of those books which seem destined never to die; its popularity increases rather than decreases, and there is every reason for it to be appreciated now more than ever before. It is said that we did not learn the lesson of tolerance until the reign of William III., and it is at least certain that never has this great Christian virtue of charity been so universal as it is at the present time. However, its true spirit pervades this work throughout.

"The first thing that strikes one . . . is the great simplicity of thought and of style, called by Lamennais *celestial:* 'the union of pregnant brevity with the purest sentiment' has obtained for the author, according to Dibdin, the title of the *Tacitus of Monasticism.* And the second is shown when he adds, 'One peculiarity is the minute and severe scrutiny of the human heart.' . . . Wesley says, 'The whole treatise is a complete and finished work, comprehending all that relates to Christian perfection and the principles of that internal worship with which we alone worship God in spirit and in truth.' The work seems to take it for granted that we know the right way, and gently admonishes us to walk in it. It dwells on the spirit, and not on the mere letter of the commandment. . . .

"Another attraction is the quotation therein of so many passages from Scripture, forming, as De Quincey says, 'slender rivulets of truth silently stealing away into light.'

"From what we know of the life of Thomas à Kempis we perceive him to have been filled with the spirit of charity, and that is the spirit which pervades the *Imitation;* so that, although the book may at times appear to be too ascetic, it possesses in general that true catholicity which appeals to all, whatever may be the religion they profess. . . . Every nation does it honour. In our country Sir Thomas More, Wesley, Johnson, Dibdin, and General Gordon are among its many admirers. In France, philosophers like Caro; scholars like Renan; theologians like Lamennais, Bossuet, and Massillon; poets like Corneille and Lamartine; historians like Michelet and Henri Martin; critics such as La Harpe, Ste. Beuve, and Villemain, — all bring their tribute of praise. Ignatius Loyola speaks for Spain, Bellarmine for Italy, and Leibnitz for Germany. Even from Japan a voice reaches us in the form of an indulgence offered by Pope Sixtus V. to him who will read a chapter of it written in a Japanese translation. . . .

"We are told that the *Imitation* was the constant companion of General Gordon; and Lord Wolseley 'has always carried when in the field *The Book of Common Prayer*, *Thomas à Kempis*, and *The Soldier's Pocket Book*.' Mr. H. M. Stanley, the African traveller, thinks that 'the Bible, Matthew Henry's or Barnes's Commentaries on it, and the *Imitation of Christ*, by Thomas à Kempis, are all-sufficient for a healthy and simple theology.'

"Sir John Lubbock has included this work in his list of the hundred best books; and in answer to the request of the Editor of the *Pall Mall Gazette*, several persons gave their opinions on the subject; while Mr. Ruskin marked out the *Imitation* as needless, Archdeacon Farrar, whose opinion we have previously quoted, wrote that 'if all the books of the world were in a blaze, the first twelve I should snatch from the flames would be the Bible, *The Imitation Christi*, *Homer*, *Æschylus*, *Thucydides*, *Tacitus*, *Virgil*, *Marcus Aurelius*, *Dante*, *Shakespeare*, *Milton*, and *Wordsworth*.'"

— WHEATLEY.

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